

MODERN LANGUAGE NOTES.

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GOETHE AND LENZ.

GOETHE'S estimate of the peculiar literary genius of Lenz will probably ever remain the final word on the subject. The same cannot, however, be said of the suspicions which Goethe expressed about Lenz in 'Dichtung und Wahrheit' and in the 'Biographische Einzelheiten.'¹ He sums up in one sentence of 'Dichtung und Wahrheit' the view which he had of Lenz's conduct toward himself:

"Allein ich liess es hingehen . . . ohne auch im mindesten zu ahnen, dass er mich zum vorzüglichsten Gegenstande seines imaginären Hasses und zum Ziel einer abenteuerlichen und grillenhaften Verfolgung ausersehen hatte."²

It will be the object of this paper to attempt to show why Goethe entertained this opinion and why it cannot be accepted.

In his account of Lenz, Goethe mentions but few facts in support of his opinion. For that very reason one is led to believe that the facts which are mentioned are in his eyes of special weight. Before the 'Anmerkungen übers Theater' there is a little note of Lenz's which Goethe uses as one of the proofs of the correctness of his suspicions. Lenz says:

"Diese Schrift ['Anmerkungen übers Theater'] ward *zwei* Jahre vor Erscheinung der deutschen Art und Kunst und des Götz von Berlichingen in einer Gesellschaft guter Freunde vorgelesen, etc."³

About this note Goethe remarks in 'Dichtung und Wahrheit':

"Bei diesem war es mir einigermaßen auffallend, dass er in einem lakonischem Vorberichte sich dahin äusserte, als sei der Inhalt dieses Aufsatzes, der mit Heftigkeit gegen das regelmässige Theater gerichtet war, schon vor einigen Jahren als Vorlesung einer Gesellschaft von Litteraturfreunden bekannt geworden. . . . In Lenzens Strassburger Verhältnissen schien ein litterarischer Zirkel, den ich nicht kennen sollte, etwas problematisch."

From the point of view of real literary influence, Lenz's claim to priority is insignificant.

¹ Goethe's Werke, Hempel ed., xxvii., 297.

² *Ibid.* xxii., 147.

³ 'Gesammelte Schriften von Lenz,' ii., 200.

A work begins to exert its influence from the time of its actual publication, and inasmuch as the 'Deutsche Art und Kunst' appeared in 1773, its priority to Lenz's 'Anmerkungen übers Theater,' which was first published in 1774, is indubitable. The question here to be examined is, whether Goethe's suspicion as to the truth of Lenz's statement has any foundation.

Froitzheim, in his recent monograph on Lenz and Goethe, attempts to settle the question by maintaining that the note to the 'Anmerkungen' was written by Goethe himself. He bases this theory on a note of the Russian preacher Jerzembzky, who intended to write a biography of Lenz. In this note Jerzembzky says:

"Anmerkungen übers Theater von Goethe verstümmelt. Es waren vier Vorträge gegen die Trinitätslehre des Aristoteles als Beytrag zur Dramaturgie Shakespeare's. Vorrede vom Herausgeber."⁴

The "Herausgeber" was Goethe himself. By referring to this note, Froitzheim assumes that more weight is to be laid upon the statement of Jerzembzky than upon that of Goethe. But the question immediately arises on what authority Jerzembzky based his statement,—a question which Froitzheim does not answer and which probably cannot be answered. We cannot attach any importance to the evidence of Jerzembzky till we learn more about the Lenz material which he had at his disposal.

What were the relations between Goethe and Lenz in 1771, the year in which Lenz claims to have read the 'Anmerkungen' before a society of friends in Strassburg? Goethe himself says in 'Dichtung und Wahrheit':

"Ich lernte ihn erst gegen das Ende meines Strassburger Aufenthalts kennen. Wir sahen uns selten, seine Gesellschaft war nicht die meine."⁵

In the 'Biographische Einzelheiten' he says: "Sein näheres Verhältniss zu mir fällt in die folgende Zeit." Besides, Loeper, in his notes to 'Dichtung und Wahrheit,' has satisfactorily proved that the real friendship between the

⁴ Dr. Joh. Froitzheim, 'Lenz und Goethe,' 1891, p. 14.

⁵ Goethe's Werke, Hempel ed., 'Dichtung und Wahrheit,' xxii., 46.

two poets began in the summer of 1773, and that in 1771 they were mere acquaintances.⁶ Even as late as June 3, 1772, Lenz in a letter to Salzmann calls Goethe "einen gewissen G,"⁷ an expression which shows at least that they were not intimate at that time. Therefore, all that Goethe tells us about Lenz in 'Dichtung und Wahrheit,' he learned after his departure from Strassburg, and after the summer of 1773, when the correspondence between them began. How then can Goethe in 1771 have known anything about Lenz's personal friends when he himself says that they then moved in different spheres of society? For it is not necessary to interpret Lenz's words "in einer Gesellschaft guter Freunde" as meaning a large literary society like the "Gesellschaft der schönen Wissenschaften," of which Goethe was a member. It may have been nothing more than a small society of the immediate friends of Lenz, which could very well have existed without the knowledge of Goethe, especially when we remember that Goethe was at that time very busy preparing for his examination. Certainly we have no right to assume that the "Gesellschaft guter Freunde" of which Lenz speaks and the very prominent "Gesellschaft der schönen Wissenschaften" to which Goethe belonged, were one and the same society. Besides, we must remember that Lenz sent the 'Anmerkungen,' note and all, to Goethe before the publication of the work and that Goethe himself secured a publisher for it. The note, therefore, does not seem to have aroused any suspicion on Goethe's part in 1774. There is certainly nowhere in the correspondence of that time any mention of such a suspicion. On the contrary, the friendship of the two poets continued to grow and it was never so warm as in 1775, when they met again in Strassburg. Weinhold supports Goethe's suspicion by maintaining that the style of Lenz's 'Anmerkungen' shows so clearly Herder's influence, that it could not have been written before the appearance of the 'Deutsche Art und Kunst.'⁸ In answer to this we may say that all that Lenz claims is the priority of thought, not that

⁶ *Ibid.*, xx., notes 414 and 521.

⁷ August Stüber, 'Lenz und Friederike,' 1842, p. 46.

⁸ Karl Weinhold, 'Sicilianische Vesper,' p. 57, note.

of language. We may very well imagine the general thought of the 'Anmerkungen'—namely the attack on Aristotle and the glorification of Shakspeare,—to have been uttered in 1771, while the phraseology of the work may have been changed in 1774 so as to suit the ideals of the period.

The second important accusation which Goethe brings against Lenz concerns the publication of the farce 'Götter, Helden und Wieland.' Goethe says in the 'Biographische Einzelheiten':

"Sie [Friederike] klärt mich über die Absicht auf, die er gehabt, mir zu schaden und mich in der öffentlichen Meinung und sonst zu Grunde zu richten, weshalb er denn auch damals die Farce gegen Wieland drucken lassen."⁹

From this one would suppose that Lenz's sole intention in urging the publication of the farce was to bring about a rupture between Wieland and Goethe. There are several answers to this accusation. First of all, Lenz had the farce published with Goethe's full consent. Secondly, it is clear that in 1774, when the farce was published, Lenz had no idea of the relation which was destined afterward to spring up between Wieland and Goethe. It would be absurd to suppose that he could then foresee the possibility of Goethe's call to Weimar and that wishing to thwart it, he tried to create an enmity between Wieland and Goethe. Lenz's eagerness to publish the farce had its cause in the bitter opposition which he, as one of the leaders of "storm and stress" felt against Wieland. It is well known that a defiant opposition to Wieland was a fundamental article of faith in this revolutionary period. How wide-spread this feeling was, Jegór von Sivers has shown in his chapter, 'Die Sturmfluth gegen Wieland.'¹⁰ The young men of "storm and stress" regarded themselves as the reformers of German literature and of German morals, and to them Wieland was the embodiment of all the evils against which they were struggling,—a "Sittenverderber," as he was generally called. How strong Lenz's own antagonism was against Wieland is seen from his works of the

⁹ Goethe's Werke, Hempel ed., xxvii., 298.

¹⁰ Jegór von Sivers, 'Jacob Michael Reinhold Lenz,' Riga, 1879, pp. 40-96.

years 1774 and 1775. In the dramas 'Der Neue Menoza' and 'Pandaemonium Germanicum,' Wieland's latest works are strongly satirized, while 'Menalk und Mopsus' and 'Die Wolken' were written directly against him. 'Die Wolken' has unfortunately been destroyed, but Lenz's correspondence with Lavater¹¹ amply shows the drift of the work. Wieland was probably conceived of as a shrewd sophist, who, like Socrates in the Greek comedy, was a corrupter of the morals of the people. In a letter to Lavater, Lenz says about Wieland:

"Unsere Feindschaft ist so ewig als die Feindschaft des Wassers und des Feuers, des Todes und des Lebens, des Himmels und der Hölle."

From this attitude of Lenz toward Wieland, it is clear why he was so eager to publish Goethe's farce. He saw in it a very strong and witty attack on a man against whom he thought it his duty to make war, and he naturally wished to have Goethe's assistance in the oncoming struggle. It is to be noticed that even after Goethe's reconciliation with Wieland, no suspicion in regard to the genuineness of Lenz's hostility to Wieland entered Goethe's mind.

Of Goethe's remarks about Lenz those relating to his visit to Sessenheim are perhaps the most puzzling. In the 'Biographische Einzelheiten' he says:

"Ich besuchte auf dem Wege Friederike Brion. . . . Der grösste Theil der Unterhaltung war über Lenzen. Dieser hatte sich nach meiner Abreise im Hause introduziert, von mir, was nur möglich war, zu erfahren gesucht, bis sie endlich dadurch, dass er sich die grösste Mühe, meine Briefe zu sehen und zu erhaschen, misstrauisch geworden. Er hatte sich indessen nach seiner gewöhnlichen Weise verliebt in sie gestellt, weil er glaubte, das sei der einzige Weg hinter die Geheimnisse der Mädchen zu kommen; und da sie . . . gewarnt . . . sich zurückhielt, so treibt er es zu den lächerlichsten Demonstrationen des Selbstmordes, etc."

The meeting between Goethe and Friederike took place Sept. 25, 1779. On Sept. 28, 1779, Goethe writes to Frau von Stein about this same meeting, but does not even mention the name of Lenz. Besides, he expressly says:

"Nachsagen muss ich ihr, dass sie auch nicht durch die leiseste Berührung irgend ein altes Gefühl in meiner Seele zu wecken unternahm."

¹¹ Dorer-Egloff, 'Lenz und seine Schriften,' pp. 180 ff.

It seems almost impossible for Friederike to have spoken of Lenz's love without touching upon her former relation to Goethe. We have here then two diametrically opposed accounts of the same event. Naturally we ought to place much more reliance upon that account which was written almost immediately after the meeting to a person to whom Goethe confessed his inmost thoughts than upon the note which was written thirty-four years after the meeting took place. Erich Schmidt, in his admirable monograph on Lenz, says, with reference to this note in the 'Biographische Einzelheiten:'

"Goethe's Concept beruhend auf einem Gespräch mit Friederike bei jenem Besuche 1779, ist nicht zuverlässig."¹²

Froitzheim in his efforts to interpret the whole conduct of Goethe unfavorably, assumes that Goethe's letter to Frau von Stein and the motives for visiting Friederike expressed therein, are mere poetic invention, and that his real reason for going to Sessenheim in 1779, was to find out whether the letters which he had written to Friederike had been seized by Lenz.¹³ In other words, Froitzheim, in order to make his assumptions about the relations of Goethe to Lenz fit in all their parts, regards Goethe's deeply-felt letter to Frau von Stein as a piece of poetical fancy, and prefers to trust a note which was jotted down thirty-four years after the event in question. The motives which he attributes to Goethe for visiting Friederike are incompatible with the poet's character. Froitzheim mistakes the very life-spring of the whole poetical activity of Goethe which was in a large measure but the expression of individual experiences. Every student of Goethe knows how much the great poet condemned his own conduct toward Friederike, how deeply moved he was even late in life when he spoke with Eckermann about this relation, and how some of his great poetical creations like Weislingen and Clavigo are directly founded on this experience. How absurd is it, therefore, to suppose that the only motive which led Goethe to see Friederike again was merely to satisfy an ignoble fear lest a supposed enemy had

¹² Erich Schmidt, 'Lenz und Klinger,' p. 11.

¹³ Froitzheim, 'Lenz und Goethe,' p. 69.

seized his letters! Besides, to distrust any of Goethe's letters to Frau von Stein, whenever it suits our convenience, is to overthrow the fundamental principles of sound criticism. It will be necessary to prove the general or partial untrustworthiness of that correspondence before we can venture to ignore any particular letter.

If, therefore, there is any reliance to be placed on the note in the 'Biographische Einzelheiten,' we must assume that for some reason Goethe's letter to Frau von Stein does not contain a full account of the meeting with Friederike,—that it purposely omits his conversation with Friederike about Lenz. The reason may have been that the whole Lenz episode was a painful one to Frau von Stein, since, as I believe, she was involved in the catastrophe which led to the expulsion of Lenz from Weimar. In that case, Goethe would naturally have avoided the subject. Even if this hypothesis be true, we cannot escape the conclusion that Goethe has confused in his note two distinct visits of Lenz to Sessenheim. We know that Lenz was in Sessenheim in the summer of 1772, and that he there fell in love with Friederike. Of the genuineness of his affection no one will doubt who does not, like Düntzer, approach the subject with a determination to prove Goethe's statements right in every particular.¹⁴ Lenz's correspondence with Salzmann on that subject lies before us, and is one of our best sources for the study of Lenz's character at that time.¹⁵ The difficult points to the correspondence,—namely, Lenz's assertions about Friederike's love for him, can be explained when we remember that one of the peculiarities of Lenz's character was a lively exaggeration of everything pertaining to himself. So, for instance, he believed that Cleophe Fibich loved him, because in a playful moment, she laughingly said that she wished a man like him for her husband.¹⁶ It was this unfortunate blindness of Lenz which made him believe that Friederike loved him and which was one of the main causes of his later sorrows. If, therefore, his love for Friederike was genuine,

¹⁴ Düntzer, 'Aus Goethes Freundeskreise,' pp. 87-131.

¹⁵ August Stüber, 'Lenz und Friederike,' 1842.

¹⁶ Froitzheim, 'Lenz und Cleophe Fibich,' p. 65.

and if we remember that in 1772 Lenz and Goethe were mere distant acquaintances, it is hard to understand how any such plotting as Goethe attributes to Lenz in his note was at that time possible.

Toward the end of 1777, or early in January, 1778, Lenz seems to have visited Sessenheim again. We learn this from the touching account of Pastor Oberlin of Steinthal in Alsace. Here Lenz appeared January 20, 1778, in a terrible condition, probably shortly after his visit to Sessenheim. His outbreaks of insanity at the house of Pastor Oberlin were so violent that he made several desperate attempts to commit suicide by jumping out of the window. What the exact nature of this second meeting with Friederike was, no one can tell. Oberlin informs us that the very mention of the name of Friederike caused him intense pain. Bitter as were then his feelings toward Goethe on account of his expulsion from Weimar, December, 1776, and half mad as he was, it is entirely possible that he slandered Goethe before Friederike and even tried to seize some of Goethe's letters. This violent conduct may have caused some unhappy scenes in Sessenheim, and these Friederike may have related to Goethe when he visited her in 1779. When in 1813 Goethe wrote the puzzling note in the 'Biographische Einzelheiten,' the great lapse of time since the happening of the events and the decidedly unfavorable opinion which he then had of Lenz's character, may have made him unconsciously confuse two distinct periods, and represent Lenz to have been his enemy as early as 1772.

We have now come to the gist of the matter. The explanation for the severity of Goethe's estimate of Lenz in 'Dichtung und Wahrheit' and in the 'Biographische Einzelheiten,' for his suspicions and accusations and for the confusion of the few facts which he mentions about him, is to be sought in the catastrophe which befell Lenz in Weimar in November, 1776. Lenz's "Eseley" wounded Goethe so deeply that ever afterward he viewed the whole conduct of Lenz toward himself solely in the light of that unfortunate event. While Herder, Karl August, Wieland, and others deeply pitied the poor poet when they heard

of the violent outbreaks of his insanity, Goethe alone seems to have remained unmoved. The very mention of the name Lenz seems to have been disagreeable to him. So Wieland writes to Merck in 1777:

"Lenz jammert mich, erkundigt euch doch, wie für ihn gesorgt ist, ob man ihm etwas helfen kann. Ich wag' es nicht Goethe etwas davon zu sagen."

An impartial study of Lenz's life shows conclusively that up to the Weimar period a warm friendship existed between the two poets. Some of Lenz's writings of 1774 and 1775 amply prove this. The 'Pandaemonium Germanicum' mercilessly satirizes the army of rhymesters and critics, and exalts Goethe as the true poet. The letters which Lenz wrote in 1775 in defense of Werther are unfortunately lost, but Goethe regarded them as so excellent that he urged their publication. Fritz Jacobi prevented it.¹⁷ Goethe himself mentions a dramatic composition of Lenz's, 'Über unsere Ehe,' which glorified their friendship. It is true that in the latter work and in the 'Pandaemonium Germanicum,' Lenz places himself by the side of Goethe as his equal in genius. To us such a comparison appears absurd, but in 1774 and 1775, when men like Klopstock and Voss ascribed the 'Hofmeister' to Goethe, the vain Lenz might with some reason have thought himself Goethe's equal. In the correspondence of that time their names are often mentioned together as intimate friends and co-workers. In May, 1775, after Goethe departed from Strassburg, Lenz wrote the following verses about his friend which delicately express his feelings toward him:

"Ihr stummen Blüme, meine Zeugen!
Ach! Küm er ungeführt
Hier, wo wir sassen, wieder her,
Könnt ihr von meinen Thränen schweigen?"¹⁸

It was in Weimar that the relation between the two poets gradually changed. Lenz came to Weimar April 1, 1776, uninvited. Froitzheim, wishing to represent Lenz in as favorable a light as possible, tries to prove that he was invited to Weimar as court-reader.¹⁹ He

¹⁷ Briefwechsel zwischen Goethe und F. H. Jacobi, pp. 48 ff.

¹⁸ Karl Weinhold, 'Gedichte von Lenz,' p. 145.

¹⁹ Froitzheim, 'Lenz und Goethe,' pp. 27 ff.

bases his argument on a few enthusiastic letters of Lenz from Weimar. By interpreting them literally and by ignoring Lenz's tendency toward strong exaggeration, he tries to prove his point. But when Lenz writes to Maler Müller:

"Schickt mir doch euren 'Golo,' ich hab ihn dem Herzog vorzulesen versprochen. . . . Ich komme den ganzen Tag nicht vom Herrn weg,"

it is by no means necessary for us to assume that Lenz was an appointed court-reader. Nor will several such letters prove it. Until more convincing facts are brought forward, we shall have to accept the old view that Lenz came suddenly and uninvited to Weimar, with hopes of improving his fortunes. The previous sorrows of his life, the undue severity of his father, his unfortunate loves and especially his unhappy passion for Henriette von Waldner, his hard labors to sustain himself in Strassburg,—all these burdens coming upon him almost at the same time, had well-nigh ruined his naturally delicate constitution. Almost all the accounts which we have of his conduct in Weimar show that his mind was morbid and his health broken. As soon as he made known his whimsical nature to the Weimar people, he was treated like a sick, spoiled child, whose little tricks and fancies were laughed at as long as they did not overstep the bounds of propriety. We also learn that his extravagant conduct had sometimes to be reprimanded. All this must have been very disagreeable to Goethe, whose position in Weimar was then by no means firmly established, and also very painful to the vain and sensitive Lenz. If we may trust the 'Waldbruder,' Goethe urged Lenz to change his conduct, but such advice, if given, must have merely cooled the relation between them. How deeply wounded Lenz felt by the behavior of the Weimar circle toward him, we learn from his 'Tantalus,' which was written in the summer of 1776. He here represents himself as a Tantalus who had fallen from the grace of the Gods and who must now pay severe penalties for the presumption of having wished to live among the happy immortals. Among the Gods who make sport of him, we find Apollo-Goethe. Lenz's bitter disappoint-

ment in Weimar had doubtless made him envious of Goethe. He too, he thought, was a great dramatist, a "Genie,"—in the opinion of many, the equal of Goethe. But while fortune had placed constant obstacles in his path and had made life a burden to him, she was showering upon Goethe her brightest favors. Goethe was the much admired and brilliant member of the court of Weimar, while he was an object of laughter or at best of pity. Sensitive as he was, he keenly felt the contrast.

Tired of Weimar and of the world, he withdrew in July to Berka, near Weimar, and lived there as a recluse, brooding over his sorrows. Early in September, Frau von Stein invited him to come to her country-house in Kochberg and to read Shakspeare with her. Kind as this invitation was, it was destined to bring sorrow to both poets. Of course Lenz was overjoyed. Goethe, however, who at that time was passionately in love with Frau von Stein, felt deeply grieved, we may almost say, envious. We learn this from his letter to Frau von Stein of September 10, 1776. He writes:

"Ich schicke Ihnen Lenz, endlich hab ich's über mich gewonnen. O Sie haben eine Art zu peinigen wie das Schicksaal, man kann sich nicht darüber beklagen, so weh es thut. Er soll Sie sehen und die verstörte Seele soll in Ihrer Gegenwart die Balsamtropfen einschlürfen um die ich alles beneide. . . . Und ich—zwar von mir ist die Rede nicht und warum sollte von mir die Rede seyn,—etc."

The tenor of the whole letter shows irritation and jealousy, which Goethe tries in vain to suppress.—Lenz stayed in Kochberg till October 31. The "Eseley" took place November 26. The close succession of these two events makes the conclusion almost unavoidable that there was some connection between them. It is almost certain that, susceptible as Lenz was, he too fell in love with the lady. The poem which he wrote upon leaving Kochberg certainly shows a passionate admiration for Frau von Stein.²⁰ Besides the poem we have also a letter of his which he wrote November 3 to Frau von Stein, in which he expresses in intense language his deep sorrow over his departure from Kochberg. He ends this letter with the following words:

²⁰ Tieck, 'Gesammelte Schriften von Lenz,' iii, 252.

"Nur so viel bleibt mir davon übrig, dass mir die Gegenwart im Vergleich mit der Vergangenheit als der Gipfel aller Pein erscheint."²¹

It is in this passion of Lenz for Frau von Stein that we must look for the root of the difficulty. Two poets—once friends—are in love with the same woman. If we add to this the unhealthy condition of Lenz's mind, his disappointment, and his irritation with the whole society of Weimar, it is clear that a rupture was unavoidable. How it came about we do not know; but it is certain that, in a moment of passion, Lenz prompted by envy, wrote a "pasquille," probably two, which rudely and ungenerously slandered the relation of Goethe to Frau von Stein. Nothing could have inflicted a deeper wound upon Goethe. The letter which he wrote to Frau von Stein on the day of Lenz's departure from Weimar shows how injured he felt. He writes to her:

"Die ganze Sache reisst so an meinem innersten, dass ich erst daran wieder spüre, dass es tüchtig ist und was aushalten kann."

Froitzheim tries to prove that the "pasquille" was nothing else than the 'Waldbruder,' which Lenz probably finished at that time in Berka.²² He thinks that the letters of Rothe (Goethe) to Herz (Lenz) in the 'Waldbruder,' in which Rothe expresses his worldly and selfish views of life, are essentially the same as those which Goethe wrote to Lenz in the summer of 1776, when the latter was in Berka. Inasmuch as no such letters of Goethe to Lenz are in existence, we can neither accept nor reject Froitzheim's views. They will have to remain hypothetical until further material is discovered. But that the 'Waldbruder' was the one and only "pasquille" which caused Lenz's expulsion can by no means be admitted. For, though the 'Waldbruder' represents Rothe as a selfish Epicurean, there is nothing in the whole work which can have given Goethe so much pain and have caused the expulsion of Lenz from Weimar.—We know that the "pasquille" which brought about the catastrophe was of so serious a nature, that by mutual agreement the whole Weimar society determined never to speak or

²¹ Froitzheim, 'Lenz und Goethe,' p. 48.

²² Froitzheim, 'Lenz und Goethe,' pp. 47, ff.

write about it, and it is due to this fact that it has been hitherto so difficult to find out its exact character. The 'Waldbruder' far from containing such objectionable material, was deemed by Goethe and Schiller harmless enough to be published in the 'Horen' in 1797. Besides, the 'Waldbruder' contains nothing which could have wounded Frau von Stein. That she and not Goethe alone, as Froitzheim contends, was attacked in the "pasquille," we learn from Goethe's own letter to her written in March, 1781. He writes:

"Hier ist ein Brief an Lenzen, Du wirst daraus ersehen, was und wie Du ihm zu schreiben hast."

Goethe and Frau von Stein had received letters from Lenz in 1781, and in answering them, they thought it well to have the contents of their letters to Lenz correspond—a sufficient proof that their feelings and relations to Lenz were the same.

The treachery of a friend whom he had once loved and trusted Goethe could never forget. Every act of Lenz which appeared to him in any way suspicious was brought into relation with the catastrophe in Weimar. In looking back upon Lenz's career it actually seemed to him as if Lenz, from his first appearance in Strassburg, had for some reason determined to follow up his tracks in order to harm him. Lenz's love for Friederike, following so soon after his own, his stormy dramas, which in the eyes of the public had such similarity to his own as to be attributed to him, his sudden appearance in Weimar, his love for Frau von Stein,—all this had to the aged Goethe the appearance of an early conceived and inexplicable scheme on the part of Lenz to injure him. And so, with the disposition to interpret every fact that he could think of, to the disfavor of Lenz, he attributed ignoble motives to Lenz's note to the 'Anmerkungen,' to the sudden publication of 'Götter, Helden und Wieland' and to the Friederike episode. It is only in this way that I can explain Goethe's severe judgment upon his character in 'Dichtung und Wahrheit,' and it seems to me as if Goethe had the unfortunate event of November, 1776, in his mind, when he wrote:

"Auf diese Weise war er zeitlebens ein

Schelm in der Einbildung, seine Liebe wie sein Hass waren imaginär, mit seinen Vorstellungen und Gefühlen verfuhr er willkürlich, damit er immerfort etwas zu thun haben mochte."

This judgment is by no means shared by other friends and contemporaries of Lenz, who knew him almost as well as Goethe did. It seems to me that if Lenz had died just before his appearance in Weimar, Goethe's judgment upon him would have been quite different.

MAX WINKLER.

University of Michigan.

THE LIFE AND GROWTH OF WORDS IN THE FRENCH DIALECT OF CANADA.

A Canadian poet sings:

"In the sea-port of St. Malo, 'twas a smiling morn in May,
When the commodore, Jacques Cartier, to the westward
sailed away,"

and since that May-day in the early years of the sixteenth century, there have been many changes in the land which it was his good-fortune to discover, and which was afterwards colonized by the hardy peasants of north-western France. The *Relations* of the Jesuits, the narratives of Champlain, Lescarbot, Le Clercq, and other less-known chroniclers, tell of a time of adventure and peril, of grand aspirations but dimly realized. Donnacona, Domagaya and Taiguragui are forgotten, or live here and there in story, while their race is swiftly passing away, blighted by the civilization of the whites and its attendant evils, or mingling with the race of the conquerors and so perpetuating their blood for a few centuries more. No portion of the study of Canadian-French life and history can be more of interest than the investigation of the changes which their speech has undergone in the course of more than three centuries of varied progress and development. It is not intended here to cover the whole ground of Canadian-French linguistics, but to discuss briefly one of its many aspects. In his useful little book, 'La vie des mots étudiée dans leurs significations' (Paris, 1887), M. A. Darmesteter treats, with special reference to French, the logical, psychical, historical, social and physical

causes which bring about modifications in the senses and meanings of words, together with the questions of linguistic contagion, reaction, and the struggle for life that is ever going on among words, in which the fittest survive as determined by adaptability to environment. Nowhere, perhaps, are these laws of the life and growth of verbal significations better illustrated than in French-speaking Canada; nowhere else, indeed, has the necessity for modification been greater, since here the circumstances attendant have been such that variation has been the inevitable result. The Picard, the Norman, and the Breton, settling upon the banks of the great St. Lawrence, found themselves, in all truth, in a new world. Around and about them a new fauna and a new flora, in many respects at least, and to preserve their lives and build up a new France they had, many of them, to devote themselves to pursuits and industries different from those which they had followed in their mother-land across the seas, their *sprachgefühl* was quickened and called again to life, new words arose and old ones clothed themselves in meanings they had never had before, while Old French words, preserved by the conservatism of agriculture or of religion, linger still beneath the shadow of Cape Diamond or in the valley of the Gatineau, long after the French Academy has ceased to include them in its great dictionary.

Among some African and American primitive races there is a curious practice in vogue of removing from the vocabulary of the tribe a word resembling in sound the name borne by a chief lately deceased. Akin to this fashion is the habit of dropping a word, the signification of which is associated in the minds of those using it with some disagreeable or unfortunate event. Modern tongues afford numerous examples of such tabooing. Let me cite a very curious one from Quebec. M. P. A. de Gaspé tells us ('Le Chercheur de Trésors,' 1878, p. 19) that the *habitants* (*paysans*, their countrymen of Old France would call them) never say *entrez!* or "come in"! but always *ouvrez!* or "open the door"! the reason for this he states thus:

"Les cultivateurs canadiens ne disent jamais *entrez*; mais *ouvrez*. Cet usage est fondé

sur une vieille légende qui rapporte qu'une jeune femme ayant un jour répondu à quel qu'un qui frappait; 'entrez,' le diable entra et s'empara d'elle."

We see here how a word died; let us now look into the birth of one. In the region of the Saguenay, for many years in the present century, one Peter McLeod, a Scotch *métis*, or half-breed, was a prominent figure. He was particularly well-known in the lumbering districts, and when the firm of Price Brothers at Chicoutimi, instead of paying their employés in cash, issued to them from their store notes for sums varying from five cents to five dollars, valid only in the Saguenay country, the necessity arose of coining a new word. There was no delay. Remembering *Peter McLeod*, the ingenious French-Canadians termed these notes *pitons*. As M. Buies, who gives an interesting account of the incident, remarks: "From *Peter* to *Piton* is only a step; the transition is easy. It is not giving names that embarrasses the French-Canadian."

But to proceed to the more detailed discussion of the subject. When the immigrants from France arrived in what is now the Province of Quebec, they found in possession of portions of the country Indians of two distinct linguistic stocks, the Iroquoian and the Algonkian. It was but natural for the newcomers to adopt many words from the vocabularies of the aborigines, as is bound to be the case where one people intrudes upon or incorporates another. These words of Indian origin are mostly Algonkian—kin to the speech of Pocahontas, King Philip, and Tecumseh—and have generally retained the significations which they possessed in the languages from which they were originally taken. Of animals the *carcajou* (*Gulo luscus*), the fisher or *pékan* (*Mustela piegan*), the *wapite* (*Cervus canadensis*) and probably also the *caribou* (*Rangifer canadensis*); of reptiles the bull-frog or *wawaron* or *ouaouaron* (an Iroquois word); of fishes the *toulibi* (*Coregonus quadrilateralis*), the *ouinaniche* (or *ouananiche*), or land-locked salmon (*Salmo amethystus*), the *achigane* or black bass, the *maskinongé* (*Esox estor*); of birds the *cacaoui* or *cancanwi* (*Harelda glacialis*); of plants and fruits the *pembina*

1 'Le Saguenay' (1880), pp. 110-111.

(*Viburnum edule*), the *sacacomi* (*Uva-ursi arctostaphylos*), the bear-berry or *mascouabina*, the cranberry or *atoca* (*Viburnum oxycoccos*), the *sawoyan* (*Coptis trifoliata*), the *tamarac* (*Larix Americ.*), the hickory or *pacane* (*Carya olivaeformis*)—all these and others have retained their aboriginal names. By way of the English of the United States have come into French-Canadian a number of words of ultimate Indian origin; for example, *mocassin* (the feminine form *mocassine* also occurs), *ouigouam*, *squaw*, *succotash*, *soupâne* (porridge; the *suppawm* of New England), *tomahawk*, *totem*, *wampum*. Other words derived directly from the Indian dialects are: *babiche*, a leather or eel-skin thong, *manitou*, spirit, *génie*, *maskèg*, marsh, swamp, *micoine*, *micouaine*, *micouane*, *micouenne* (all these forms are in use), a wooden spoon, *mitasse*, leggings, *nagane*, cradle, *nigogue*, fish-spear, *ouache*, *ouage*, *ouiche*, *watch*, the house of a beaver or muskrat, *ouragane*, a vessel or dish of birch-bark, *pémican*, the well-known preparation of dried beef and grease—the staple food of the old *voyageurs*, *sagamité*, a species of porridge, *tabagane*, *tabogine*, *tobagane* (our *toboggan*), *walap*, root of pine or tamarack, *apola*, a sort of stew, etc. From the West Indian and South American tongues Canadian-French has inherited several words in common with French Spanish and English: *canot*, *pirogue*, *pagiae* (paddle), *tabac*. The word *tabac*, although now recovering its status, was threatened at one time with extinction by *pétun*, a word of Brazilian origin, found in seventeenth century French, which had as derivatives *pétuner*, to smoke, *pétuneux* or *pétuneur*, a smoker, *pétunoir*, a tobacco-pipe. To the French-Canadian *patate*, or *patake*, as it is often pronounced, replaces *pomme de terre*, having lost the old meaning of "sweet-potato." *Savane*, which is probably of native American origin, signifies in Quebec a swamp rather than a meadow or plain, as in French and Spanish. Here too, *boucane* and its derivatives possess a breadth and also a limitation of meaning not peculiar to them in the French of France. *Boucane* signifies "smoke," while *boucanière* is applied both to the burning coal areas of northern Canada, and to a "smoke-house" for drying meat.²

² The subject of "Indian Words" in French-Canadian

There is another class of intrusive words, which cannot be treated of here, namely, words that have crept into the French-Canadian dialect from the English spoken in Canada and the United States. Perhaps the most important influence excited by the speakers of English has been in forcing a changed meaning upon words which are perfectly French in form and previous signification; for example, *trouble* (in the sense of *peine*), *notice* (for *avis*), *rappeler* (in the sense of *rapporter*, in speaking of a law), *supporter* (for *appuyer*), and a host of others in more or less common use. The contact of French and English has been studied at length by Prof. Elliott,³ and as this aims at no more than a brief discussion of that part of the language which is essentially French, though not the French of France this passing reference to the English element must suffice for the present.

Let us now for a few moments visit the region of the Gulf of St. Lawrence with its fishing and hunting industries. On the littoral of Quebec and New Brunswick, in the Magdalen Islands, in the isles of Miquelon, Langley and St. Pierre, sole remains of the French colonies in North America, the student will find ample material for philological investigation. The flat-boat used by the fisherman of Miquelon and the French shore of Newfoundland, called in Quebec *un flatte* is here termed *ouari* (probably from English *wherry*); the fish employed for bait is *boitte* or *bouette*; a tin fish made in imitation of the caplin and employed in cod-fishing is known by the expressive name of *le faux*, while at night this staple fish, as well as the squid, here called *encornet* (horned), is taken by means of an instrument termed *turlutte*. The enumeration merely of the terms used in the preparation of the cod (still called *molue* by some), from the time it is *piquée* (ripped open, *éventrée*), placed on the *chaffauts* (stages on piles, half in the water), where it is beheaded, then taken to the *vigneaux* or *vignots* (long moveable platforms of branches), till it appears in its exportable state, would take up more space than is at my disposal. The eggs of the

has been treated at length by the present writer in *American Notes and Queries* (Philadelphia), Vols. i, ii, iii, also by Prof. A. M. Elliott in *Amer. Journ. Philol.*, viii, 133-151, 338-342.

³ *Amer. Journ. Philol.*, x., 133-158.

cod used in France as baits for sardines, are called *rogne* (the same word as our English *roe*, which was formerly spelt *roan*). When it is desired to make cod-liver oil, a sort of inverted cone is built of boards, over a large vat sunk in the ground, and upon it the livers of the fish are heaped up. The bottom of the structure is perforated, and it bears the curious name of *cageot*.

In this region too we find many interesting names of birds and fishes: *moyac*, *garrot*, *cacaoulte* (evidently a variant of *cacaoui*, mentioned above), *macreuse*, *pigeon de mer*, *bacayère*, all species of ducks; *flétan*, a sort of flat-fish; *chat-de-mer*, a species of eel-pout; *poisson armé* (*Lepisosteus longirostris*); the *goget* (French *barbeau*), a species of mullet, known on the coast of Gaspé as *choque-mort*, an entirely different name; *gibbar* (*Orca gladiator*); *le coureur*, which name the fishermen of Quebec have given to the short-nosed sturgeon (*Acipenser brevi rostris*). The Sable Island "bloater" is called *soufflé* and the Labrador herring *poulis*. Here the white whale is termed *marouin*, not the porpoise, while to the *phocera communis* the name *poursil* or *pourcil* is given. The seal is generally known as *loup-marin* or *veau-marin*; to a species which frequents the harbors the fishermen of the Lower Saint Lawrence have applied the expressive term *loup-marin d'esprit*, while another species (*Phoca greenlandica*) is called *le brasseur*.

Two words, however, in use in the Gulf region merit special mention. At St. Pierre the snow-storm brought on by the winds from the north and north-east is termed *poudrin*, a word closely related to *poudrerie* of Quebec and the North-West, a beautiful expression applied to the snow-flurries caused by high winds. *La poudrerie* is the word of which M. Oscar Dunn in his 'Glossaire Franco-Canadien,' says: "Le mot est pur franco-Canadien, et c'est le chef-d'œuvre de notre langue." In St. Pierre and Miquelon we find also the word *sapinette*, which in French should signify "little fir" or something of the sort (compare *épinette*), but which by a curious turn of the linguistic instinct, means "spruce beer."

The bird-names of the Province of Quebec are full of interest, for here, perhaps, the *habi-*

tant is seen at his best. In his works on the ornithology of Canada, M. C. E. Dionné⁴ has recorded for us a number of the more common French Canadian bird-names. In Cartier's account of his voyages, there is mention of birds, which he says "we called *godets* and *margaulx*," and it is curious to find these names preserved in the language of the fishermen and *habitants* of the Gulf as *godets* and *margots*, species of sea-birds. The *margot* or *margau* is now the gannet or solan goose (*Sala bassana*), also termed *le fou* (in the dialect of Ions in Isère, it is the pie that is called *margot*); the *godd* is the penguin or razor-billed auk (*Alca torda*). The names *moyac* (or *mouniac*), a sort of eider-duck (*Somateria mollissima*), *quac* (or *conac*), night-heron (*Nyctiardea grisea*), *corbigeau* or *corbiveau*, a species of curlew (*Numenius hudsonius*), go back at least to the seventeenth century as they are found in writers belonging to the early years of the eighteenth. In France *outarde* signifies "bustard," but in Canada *outard*, *outarde* or *outarte* denotes the Canada Goose (*Bernicla canadensis*) the young of which are termed *pirons*. Hennepin, in 1688, however, speaks of "outtards ou coqs d'Inde." Other names of sea-birds are *mar-mette*, guillemot (*Uria ringvia*), *huard*, loon or great northern diver (*Colymbus torquatus*). Some names are known only in a limited area of the Province. Thus, on the lower St. Lawrence the hunters term the golden-eye duck (*Bucephala clangula*) *pisque*, while in the vicinity of Quebec and Sorel the prevalent name is *canard caille*; in certain parts of the north shore of the river the name *basque* is given to the velvet-duck (*Ædemia velvetina*), while the name *alouette* as applied to various species of snipe, not larks, as in France, is particularly well-known in the vicinity of the city of Quebec, where in August occurs what is termed *la grande mer des alouettes*.

A rather peculiar creation is *canard branchu* the name (found in Charlevoix in the year 1744) given to the wood duck (*Aix sponsa*) from the fact that these birds are accustomed to perch upon the branches of trees, as indeed is hinted also by the common English name.

⁴ 'Les Oiseaux du Canada' (1883); 'Catalogue des Oiseaux de la Province de Québec' (1889).

There are a number of names which in Canada denote birds unlike in species those to which they apply in Old France. The song-sparrow (*Melospiza melodia*) is called *le rossignol* (nightingale) and the bay-winged bunting *le rossignol des champs* (*Fringilla graminea*). The name *ortolan*, which in French of France seems limited to the Emburyza is here given to the shore-lark (*Eremophila cornuta*). Other interesting names are: *le petit pissous*, a sort of linnet (*Fringilla linaria*); *goglu*, the bob-o'-link, or rice bird (*Icterus agripennis*); the *cossade*, a sort of marshhawk or buzzard (*Falco hudsonius*) the *émérillon* or sparrow-hawk (*Falco sparverius*); and the *tourte* (not *tourtrelle*) by which name the wild pigeon is universally known in French Canada (analogous is *marte*, marten, which in France is *martre*).

Name-giving by color has always played an important part in ornithological nomenclature. In Quebec we have: *l'oiseau jaune*, the summer warbler (*Sylvia citrinella*), a term applied also to the American goldfinch (*Fringilla*); *l'oiseau rouge*, the purple finch (*Fringilla purpurea*); *l'oiseau blanc*, the snow-bunting (*Emberiza*); *l'oiseau gris*, the chipping sparrow; *l'oiseau bleu*, the indigo-bird, known also as *le ministre*; *l'oiseau bleu et roux*, the blue-bird (*Sylvia*); *cou blanc*, the ring-necked plover (*Tringa hiaticula*); *perdrix blanche*, the rock ptarmigan (*Lagopus rupestris*), also the willow ptarmigan (*Lagopus albus*); *canard gris*, the gray duck (*Chauleasmus streperus*).

Of names given to birds on account of their notes there are many in Quebec. The most beautiful of all is *la flûte*, the wood-thrush (*Turdus melodus*), which every child knows. Other more or less onomatopoeic names are: *le chat* (also *merle chat*), the cat-bird (*Mimus carolinensis*); the *pipi* (or *pipit*), also called *alouette pipi*, the titlark (*Anthus spinoletta*); the *siffleur*, or white-throated sparrow (*Zonotrichia albicollis*); *piou-piou*, the tawny thrush (*Turdus Wilsonii*); *tri-tri*, the king-bird (*Tyrannus carolinensis*), *quac* (or *couac*), the night-heron (*Nyctiardea gardeni*); *kakawi* or *cacaoui*, the long-tailed duck (*Harelda glacialis*); *bois-pourri*, the cuckoo. *Cacaoui* and (possibly) *tri-tri* are of Indian origin ultimately.

The night-jar or whip-poor-will (*Caprimulgus*) is given the curious name *pomme-pourrie* (rotten wood).

There are not wanting many apt descriptive names and names given on account of resemblance, real or fancied with other things. Of such may be cited: *le roi des oiseaux*, the appropriate appellation of the scarlet tanager (*Pyrrhula aestiva*) with its magnificent plumage; *le récollet*, as the cedar-bird (cherry-bird) is termed by reason of the similarity of its crest to the capuchon of the *Récollet* monks; *carouge commandeur*, the red-winged black-bird (*Agelaius phoeniceus*); *pigeon de mer*, the black guillemot (*Tria grylle*); *perroquet de mer*, mormon aretica; *canne de roche*, a species of duck (*Histrionicus torquatus*); *bec-scie* or *becci*, another duck (*Mergus merganser*); *pique-bois*, the hairy wood-pecker (*Picus villosus*). To the golden wood-pecker (*Colaptes auratus*) the curious name *poule des bois*, or wood-hen is given, while the golden-winged wood-pecker (flicker, highholder) is known as *pivart*.

Having dwelt at some length upon names of birds let us now turn to those of animals. In the works of La Hontan (in 1704) and other early travellers we meet with the expressive term *bête-puante* applied to the skunk (*Viverra mephitica*), which is still in use along with *pulois* and *enfant du diable*. Of early occurrence also is *suisse*, a name given to the chipmunk (*Sciurus striatus*) from the resemblance of its body to the striped guards (*Suisse*, that is Swiss) of the Pope. With the *habitant* of Quebec the *chat sauvage* (or rather *chât sauvage*) is not, as one might expect, the lynx, or wild-cat, *loup-cervier*, called sometimes *pichou* (a word derived from an Algonkian Indian dialect), but the raccoon (*Procyon lotor*). The wood-chuck or ground-hog (*Arctomys prinosus*) bears the name *siffleur* (more often *siffleux*) or "whistler."

The great lakes and fresh water ways of eastern Canada and the great North-West abound in fish for which new names had to be found. As pointed out above, many Indian words were appropriated, some of them quite early in the history of the country, *achigane* (black bass) dating from before the time of Hennepin (1688). Some of the most interest-

ing of French Canadian fish-names are the following: *Carpe blanche* (*Catostomus hudsonius*); *carpe-rouge* (*C. fosterianus*); *doré* (pickerel); *poisson blanc*, a word dating back to the seventeenth century, the white-fish of the lakes (*Coregonus albus*); *poisson bleu* (*Coregonus signifer*); *crapais* or *crapet*, the sun-fish (*Pomotis vulgaris*); *le gros bossu*, sometimes applied to the black bass; *crapaud de mer* (*Cottis hexacornus*), a species of bull-head; *l'inconnu*, a sort of salmon-trout (*Salmo Mackenzii*). The two words *picconu* (or *picconoo*), the name of the *Catostomus leseurii*, and *laquêche* or *nacaiche* (*Hyodon clodalis*) are of very uncertain etymology. The perch is called *la perchotte* or *la perchaude*, which latter becomes by folk-etymology *la perche chaude*.

A. F. CHAMBERLIAN.

Clark University.

TARABIN-TABARIN.*

III.

THE derivation of *Tabarin*, assigned and accepted almost unquestioningly since its appearance, has been from the word O. Fr. *tabar*, *tabard*, *tabart*, Eng. *tabard*, O. G. *tabert*, *tappert*, M. H. G. *tapfart*, *taphart*, Holl., *tabbaart*. But the G. is from the Fr. and Italian *tabarro*, Sp. and Port., *tabardo*, *tavarro*, while Kymric has *tabar* and Middle Ages Grk. *ταμπάριον*. The definitions are almost as numerous: "a sleeveless coat" (Skeat); "a coat," "a cloak," "a jacquet"; Cotgrave says: "a long riding cloke or garment"; others, "short"; Littré says: "of green serge." Villon's reference would settle it

"Et a chacun un grand *tabard*
De cordelier jusques aux pieds,"

were it not that nobles and heralds certainly wore it short. As far as *Tabarin* himself is concerned we are told in c. 24 of Daniel Martin's 'Parlement Nouveau ou Centurie interlinéaire de devis facetieusement sérieux et serieusement facetieux,'¹ where *Tabarin* is taken as the type of the charlatan: Pourquoi l'appelloit-on *Tabarin*

* In Vol. ix, No. 1, col. 17, read: "genius of farce" and "That T₁ and T₂ are the same word is not provable."

¹ Quoted on p. ix of *Tabarin's* 'Œuvres,' vol. i.

"Parcequ'il avoit un mantelet (qu'on appelle *tabarino* en italien, de *tabarro*, manteau) avec lequel et son fantastique chapeau il faisoit mille singeries."

In this we have the usual and unsupported evidence, even if it be contemporaneous. The seventeenth century mind did not reason accurately on grammatical and historical things. It may have made, as the English did in the case of *Tabarder* (a Queen's College, Oxford, scholar), the *Tabardus* of Low Latin (see Du Cange, 'Gloss. Med. et Inf. Lat.') into a lengthened form with suffix *-inus*. In this the *d* or *t* would have been dropped. But by this process of "affublement" of a termination *-inus* we may be allowed to add it just as well to any other suggestive root. The whole question, if we dispute the origin of the word as assigned, hinges upon this point of the dress. That, according to Diez, *Tabar* itself may have come from *tapis*, *tabis* (Fr.; It. *tabi*; cf. *tapestry*, *tabby*, etc.); and that thus, we add, a connection might have sprung up between variegated coloring and its wearer, and been suggestive of the clown, party-colored garments and 'popular' theatricals, cannot hold in this case, for we know that *Tabarin* was dressed in white. But was or would the cloak, *tabar*, have been the striking fact in *Tabarinic* representation? Let us see. In the first place, in the very construction of the original theatre, as is evidenced by the word and the pictures of *treteaux*, the stage must have been small, narrow, scarcely more than the width of the street at whose angle it was originally placed for purposes of background. Even transferred to a public square, as can be seen at any provincial fair in France at the present time, the width would not be much greater. Nor would the *tabar* represent much or aught dramatic or amusing to the popular mind. It had been at first the garment of both men and women. As the frock of the peasant, it was nothing new. As the nobleman's or herald's habit, it had aristocratic pretensions or suggestions utterly out of place on such a stage or in the kind of plays presented there. Nor is there any proof that the 'trickery' of these charlatans was that of the magician needing a cloak, large or military, for covering sleight-of-hand or paraphernalia, and whose

size would not be that of the *tabar*, short or small mantle (as the diminutive Italian form in the quotation above shows). Again, the short cloak has not played an independent role in stage-history. And if *Tabarin* set the fashion of laugh and antics by his use of such, why did not his followers continue his tricks with the *tabar* in the same way as they universally plagiarized his puns, and adopted his buffoonery and jokes? If, as we are told, Pierrot took up the *tabar* which fell from his shoulders, no sign of it remains. Dramatic or stage-successes of any kind, by act or word, die hard. Some survival should have remained or left its mark in the following literature. Then, reverting once more to the narrow stage, the constricted space would really interfere with the sweep of a mantle as in Italian acting or life. In spite of his activity *Tabarin* was no stage *torreador*, who needed such an instrument. Much less did he need to have the Mephistophelian wave under which we now see gardens glow, and fire light up the radius of the mantle's sweep. All this demanded quiet, repose, dignity, grace, and the gaping crowd wished no grace nor suggestiveness of that kind, but 'tough' talk, horse-play, and gesturing unmistakable in its points and effects. But the main argument is that from the internal evidence. It was *Tabarin's* hat, not his mantle, that clearly differentiated him from other mountebanks and formed the *pièce de résistance* of his costume in the popular mind. We have, for instance, in the passage quoted above from Martin's 'Parlement,' not only the reference to "son fantastique *chapeau* avec lequel il faisoit mille singeries," but (2) in the same chapter we find that he was killed

"parceque ses voisins ne pouvans endurer un Pantalon ou embabouineur de badauds, un fol qui avec son *chapeau* metamorphosé en mille sortes en avoit fait rire tant d'autres le tuerent."

3. Again, in the *Préface et Avant-Propos* of the 'Recueil General,' in two chapters, c. ii is entitled "De l'antiquité du *chapeau* de Tabarin, des tenans, aboutissans et despendances d'iceux," a chapter repeated in the *Fantaisies Tabarinesques* of the second part of the 'Recueil.'

4. In the *Premier Prélambule* immediately preceding this last, in the *Testament de Tabarin*, he says: "Il me faut donc faire mon testament, et commencer par mon noble et authentique *chapeau*." He leaves it to courtiers, because

"il n'y a rien de plus variable; c'est le seul prototype du changement, l'image raccourcie de la variété et le tableau au vif de la mode. C'est sur ce noble et authentique *chapeau* qu'on a pris toutes les modes qui ont été en France, de les faire tantost en pointe, tantost plats, tantost à grands bords."

Then follow the willing of the *masque*, *ma noble jaquette*, *haut de chausse* . . . et le reste." Now, (a), more space, (b) first place, are given to the hat and (c), the word *jaquette*, not *tabar*, is used. If the owner was named from his *tabar*, he would probably have employed the common term.

5. In the *opuscule*, "La Descente de Tabarin aux Enfers," he sees

"vieux Saturne et Fritelin, qui est de la race des *Tabarins* (car vous devés sçavoir que cette race a tellement pullulé, que la France et l'Italie en sont pleines; à tout le moins en voit-on les effets, car plusieurs changent d'avantage d'opinions et d'inconstance que le *chapeau* de Tabarin de formes)."

6. And in the pamphlet "Les Fantaisies Plaisantes et Facetieuses du Chapeau A Tabarin," we have another proof of the great part played by the *chapeau* in the representations. A fiercely-mustachiod and hugely-hatted head serves as the frontispiece, looking like the mediæval Spanish soldier. Underneath is

Si tous les crocheteurs
Avoient de tels *chapeaux*
On en verroit plusieurs
Aller sur des courtauts.

And in this we read, after a pleasant praise of the efforts of other comedians to do their best to delight the public,

"Mais je puis dire aussi hardiment que celui qui tremble de peur (et sans toucher à leur honneur) que le *chapeau* à Tabarin, assisté de celui qui le porte, a plus fait rire de peuple en un jour que les comédiens n'en sçauroient avoir fait pleurer avec leurs feintes et regrets douloureux en six, etc., etc."

Cf. the numerous other *chapeau* references in the same pamphlet.

Now consider in this connection the actual

history of the comic stage, freed from Tabarinic coarseness as it has been. The very thing which we find in present-day vaudeville, whether in English music hall, Parisian *café-concert*, or the advertised importations of these into our American counterparts, is the hat-transformation, in the hands of the lightning-change artist. Nothing could seem, in the absence of scope or survival of mantle-manipulation, in the continued presence of the hat one, to mark better the hereditary transmission of this on the vaudeville stage. In other words, *Tabarin's* main instrument of by-play was not his *tabar* but his hat. In that case, the theory upon which his name has rested disappears. Not the mantle makes the man, but surely, as Bulwer points out in 'My Novel,' the hat is the best index of personality.

We can then return to the conclusion of Cheron in his note to Boileau,

"il parait à peu près certain que *Tabarin* n'était qu'un nom de tréteaux, et que celui qui l'avait pris était d'origine italienne."

But in chapter i of the *Preface et Avant-Propos*, we have "De l'ethimologie et antiquité du nom de *Tabarin*." We may look at this in several ways: (a) as an honest effort made to determine in a comic way the origin of the term *Tabarin*; (b) as a ludicrous skit on the survival, in statement and explanation, of mediæval scholasticism, a satire, however, far too subtle for the crowd the actor addressed, and thus evidently not the purpose: (c) a gigantic joke to account for a name by fanciful derivation, a joke in itself ludicrous to a crowd or to readers knowing the real origin (if *tabar* is the correct source); (d) or, else, a sort of preface, which, while comic in character, would yet try to 'educate' the people who heard or read the collections, and to deal soberly with the name of the man whose wit was already a household word throughout a large portion of France. *Tabarin* himself, also, whether he adopted the name of his predecessor, or wore his name out of Italy, or knew or did not know its origin, may have wished to indulge in classic quotation for his own pleasure or simply to display his learning, for his works (that is, words), as well as his reputation show the scholar. And it may be

noticed that granting this chapter to be merely comic hypothesis, the one on the hat (see (4) above) following immediately, is not invalidated, for it deals with an evident fact, the actual hat, this other only with a supposition—the origin of the hat owner's name. For this, three derivations are assigned:

1. "*Taberna*, comme qui diroit *tabarina*," because of the gay life led there, and the kitchen-wit of *Tabarin*, "for if we wish to paraphrase a little, *Tabarin*=*Table à vin*."

2. *Tabes*, because of the "onguents et médicaments" by which he "guarit plusieurs sortes de maladies," and thus people "think to enrich the etymology of *tabes* by this invention, and to greatly ennoble his name from his own spoilation."

3. *ταυρος* quasi *ταβαριος* with reference to *Tabarin's* bellowings, certain shapes of his hat (the hat occurring here again), etc., etc.

Then follow, with references to Pliny and Homer, Strabo and Pausanias, "a city in Caria, *Tabae Tabarum*, founded by *Tabarinos*, Trojan fugitive, and near Mount *Tauros* which latter gave a name to Bacchus," "of whom *Tabarin* is the great friend"; and "*Tabarum*, son of Saturn" who called the people he conquered near the Pontus, *Tabarni* or *Tabarini*, leaving in Latium his descendants.

IV.

But however fanciful these all may be, let us, in the absence of positive proof, consider possibilities in the case. Let us take, (1) any given root, (2) our termination *-inus*, (3) our principle of connection between *Tarabin* and *Tabarin*, and (4) accept the evidence of *Tabarin's* own words which seem to disprove the usual derivation as from *tabar*, bearing in mind once more the opportunities in *patois*-permutations. Or even more simply:—

1. If we say that *T₂* is *Tabarin* by metonymy of his clothes to his person, why not have metonymy of place to person? We find *tabarin* and *laburin* to mean the key of the framework which holds the hammer in a forge. The extension to "boards," then, "the player on them" is not stranger than other instances can furnish.

2. So, resuming the principle of II and the

closer connection with *T₁*, we are thrown into a huge family of words illustrating, (a) onomatopoeic character, (b) metathesis, and (c) Provençal in form. We thus have *√tabas*, *√tabot*, *√tapag*=πατάσσω, πτάγος; apocope gives *patas*=*tapas*, *tabas*; *patag*=*tapag*, whence *tapage*, both the *p* and *b* forms furnishing a vast number of kindred forms. In *Baslimousin* we have *patarinage*=*tapage*, certainly a form most close in metathetic character and in meaning to the transposition we are attempting to establish. In this case *Tabarin* would equal *tapageur*, the man who makes *tara*, noise. So in Provençal *√tar*, *titar*, *tiar*, *itar*, *iar*, etc.=the constant term of *it* (*itum*, *ire*), Lat. *-itare*, as iterative forms, reappearing in *Tartarin*, *Tabarin*, *Tarabin*. And also Provençal *tabust* and *talabust*, where with change of *l* and *r*, occur *tarabuster*, *tabuster*, *tabuter*, *tabut* (= *tapage*), from onomatopoeic *√tap*, *√tab*, reappearing in Scotch-Irish *tabaid*. And what provincial term of similar import might not have strayed to Paris, or been brought by the original *Tabarin* from the Provence whence he had possibly come? For it must be remembered that *Tabarin* is from the South, probably Italy. There are no thousand miles between Milan and Marseilles. And in Daudet's 'Tartarin' we have a similar case. His original choice was *Barbarin* (which considering Greek influence through Massilia upon Provence, is not far removed from βαρ βαρος, though we have It. *Barberini*, but as such a name was actually borne, he changed to *Tartarin*, as suggestive in sound, and indicative of Provençal ease of transposition). So that a *Tabarinus* as a *tapageur*, a *patarine*(?), a *Tabarin* does not seem taking a liberty with theory.

3. *√tap*, *√tab*, *√tamb*. L. Lat. *tappus*(= *tampon*), a plug, a cork. Could a connection have arisen between the *dive bouteille* of Rabelais, *Tabarin's* professed admiration for Bacchus, and the stage-noise and explosive wit of the beatings and buffoonery of the boards upon which he played? Compare in this connection the origin of our English word *toper* ultimately from *tap* (*vide Skeat*), which eliminates absolute impossibility under this head. (See 4, below).

4. In the dialect of Langue d'Oc occurs

Tabar, *Tavan*, from Lat. *Tabanus*, and =Fr. *taon*. While connection here may seem too fanciful, yet simply as a base of nickname possibility, and root-similarity, it may be considered. And, here, compare our exactly similar slang uses of "stinger" (he, it's a 'stinger'), and "fly" (he, she, it is 'fly'), exactly as we find by an analogy with 3 above, the qualification of a thing or person as a "corker." Run through the catalogue, let us say, of pugilistic artists, and we will find, as in the *argot* of other professions, a series of names on just such bases. Why should not *Tabarin*, in days more primitive and less polite, have had a popular attribution of similar character, whose origin, lost perhaps even before Paris was reached, survived only to puzzle later times?

5. At Montpellier, *tap*=1, argile; 2, sot, lour-dand. What is the characteristic of the modern clown? the whitened face. We have already seen that (*Testament*, quoted above) *Tabarin* wore a masque. We know by references that he wore a white linen suit. But more particularly by the *Le Procez, Plaintes et Informations d'un Moulin A Vent de la Porte Saint-Antoine contre le Sieur Tabarin Touchant son habillement de toile neuve intenté par devant Messieurs les Meusniers du fauxbourg Saint-Martin Avec l'arrest desdits Meusniers, prononcé en jaquette blanche*. (Here, once more note *jaquette*, not *tabar*). A white mask probably completed the costume. The double sense of *farine-face*, then 'fool,' clown, might have arisen in the province and accompanied or preceded the possessor to Paris. For an analogy compare the Eng. "dough-face" (though of different sense).

6. *√Tarab*, *tarabast*, *tarib*, *terrib*=Θορυβέω, ἀραβος; by preposing a *t*=*tarab*, *tarabas*, akin to *ταράσσω* which gives *terr*, as in *terror*, *terrible*, etc. (Cf. our slang use of "the Terror," "a terror.") So, from *tarabast*, the word *tarabas*, a rattle, or its use in connection with a choir at midnight, and so, by extension, *bruit*, *tapage*, of any kind.

7. In Celtic exists *√barat*, L. Lat. *baratum*, L. Breton *barad*, so *barat* which means fraud. Ital. *barateiro*, a *trompeur*, *fripon*. A

simple metathesis would furnish *Tabarin*, the trickster, knave, charlatan.

8. Provençal *batareon*, *batarel*, *taravel*, the click of a mill; hence, a great talker, Lat. *blatero*. In the old language before the sixteenth century, *batarel*=fanfare, sound of the trumpet; and if *trompette* itself gave *trompeur*, deceiver, rascal, from the charlatan's use of it, a similar origin might be traced here.

9. This last suggests an exact analogy in the numerous forms assimilated to the word for drum. *Tambour*, O. F. *tabor*, *tabour*, with similar forms in English, and the diminutive *tambourine*, and ultimately from an Oriental word. In this connection, notice 1, The Arabic *thabal*, or Greek *ταβλα* (from Moorish *atabal*), and the ease with which by commonest phonetic law *tabal-inus* could be mixed with *tabarinus* (cf. Eng. *colonel*, O. F. and Sp. *coronel*, *apôtre*=*apostulum*, *rossignol*=*luscinio*(a), and the equality of Latin *-aris* and *-alis*, not to add numerous examples).

2. For the possible change of an *-ou* form to *-a*, cf. the Irish word *tabar* for Eng. *tabour*.

3. Note the Provençal forms *tabourin* (= *Tabarin*), *tabalori*, where *tabourin*=*tambourin*, and *tabalori*=L. L. *tabelarius*, a drum-beater, from *tabur*, *tabarin*.

4. Take this in connection with the constant presence and use of the drum and the tambourine on the mountebank stage, the particular use of this in the South whence *Tabarin* had assuredly come, and the later meaning of 'drummer' from the older 'drum' (cf. Eng. 'cornet,' instrument, and officer) and the name might well have sprung, when the importation of Italian stage and actors, in higher and lower types, was beginning. Lacurne de Sainte-Palaye does not give instances of *Tabourin* as 'drummer,' but old plays are full of them; for example, cf. 'Glossaire de L'Anc. Thea. Fran.,' the 'Sermon des Foux,' 'Farce du Grandisseur,' 'La Comédie des Proverbes,' 'Le Morfondu,' etc., etc.

In this connection, also, must be noticed the passage in Rabelais (quoted in Lacurne) where "*Tabourin* de Souisse" means coat, though the usual senses are frequent (cf. both of the common senses in (pseudo) Bk. v, c. 18). This sense of 'coat' would revert to the

original meaning against which we are striving.

10. (a) A most interesting analogy, if nothing else, may also be traced. In O. F. we find *ba(s) teau(x)* with several variations in spelling, meaning, as a diminutive form of *bâton* (*bastellus*), the little sticks used by jugglers in their tricks. So, L. L. *bastaxius*, with Mod. F. *bateleur*, first, a tumbler, then, generic, a buffoon. But in Provençal, we have the form *tarabastada*, meaning, *une batelée*, that is, a boat-load, then a prodigious quantity, and so that quantity which makes much noise. The cognate form *Tarabin* might easily connect with this, because of the noisy acted or spoken buffoonery of this *bateleur par excellence*. What makes such a connection far from improbable is found in another set of words. *Bas-limousin* gives us *taravel*, the equivalent of Provençal *tarabastel*, a stick. Whether the wand with which, perhaps, the drugs ready for distribution may have been pointed out, or the stick which *Tabarin* might have carried to defend himself from the threats of his partner as to his deserts about the jokes he propounded, is meant, it is not necessary to assume. Have we not seen that Molière's borrowing of this horse-play of *bastonnading* is the very thing drawn from *Tabarin*? And the two famous farces of the latter, the types of his *genre* hinge on this use of the stick, proving that it, like the hat, might have played a part sufficiently emphatic in the play to secure recognition in the name of the player. On the other hand, the word *taravel* above means (and cf. 8): (1) the click of a mill, (2) a great, a loud talker; take the intermediate Provençal form *Tabastel*, and it means, (1) the hammer (because *tap-per*) of a bell (cf. *tarabas*, above 6, as the rattle of the friars, then the bell for the midnight mass); (2) a *babillard*, or terrible talker. By this latter meaning, *Tarabin* would be the "gift-of-the-gab" man, or the "loud-mouthed" comic talker"; by the historical use of his stick, or the proof of the popular love of such use in the drama of the *treteaux*, and the survival of it in the *Polichinelle*, *Tarabin* would be the "beater."

But, and lastly, to revert to the original

² Cf. 'Thea. Fr., xvi. et xvii. siècles,' Fournier.

meaning (as we think) dependent upon (1) the idea of the 'hurly-burly,' noise, etc., and thus akin to *tarabin*, (2) the confusion of sound and sense, by popular pronunciation based, (a) on philological laws of derivation, (b) and yet their constant violation, as proved in previous cases, take two examples from the literature; G. Sand says: "Les champis sont terribles et *tabâtres*" (=noisy, blusterers, obstreperous), and in middle-France we have also *tabâter*, to act thus, and *tabâte*, the action. But, long before, Marot had sung:

"O esprit donc, bon feroit ce me semble,
Avecques toi *rabâster* toute nuyct,"

where *rabâter* means 'to make a noise' and with it in provincial French we still find the adjective *rabateux*; with *rabât*, *rabâtée* (noticing incidentally that the old romance forms *rabast*, *rabât*, meant 'elf' and 'Jack-o'-lantern,' etc.). The metathesis of a syllable and word is complete, and analogy in another case, safe.

V.

If then, perfectly conscious of the hypothetical character of much that has been advanced, we yet sum up the whole matter, and on what seem, apart from some of the suggestions scheduled in I-II, valid grounds, it reduces itself to this:

1. The origin of the name *Tabarin*, whether in the case of the first bearer, or his brilliant successor is *not* due to the *tabar* he wore, for the presumptive reasons stated, and there being no more reason for such a theory in his case than in the costuming of other types who wore practically similar stage-clothing; the evidence also being in another direction as to the real points of characterization.

2. The name is produced either from one of the roots outlined, or by metathesis of *tarabin* already existing in the language. Such a change is seen in provincial forms, as *tabailon*=*bataillon* (a wooden triangle on an animal's neck); in transpositions like *tala-bust*=*tarabust*; *tabala*=*tabourin*; *tabar*=*tabour*; and in contractions of type *tabr*, *tarb*, from *tabar*, and *tarab*,—not to quote others.

3. Its origin, either as directly derived by transposition from *T₁*, or as based on a root,—Southern in origin like the wearers of the

name—to which the common termination *-inus* has been added, is due to a primitive onomatopoetic sound, varying all the way from a simple Latin *Taratantara* of Ennius to modern *tarare*, interjections of military music, with possible connections with words undefined and of Southern origin, like *Tarasque* (sacred demon of *Tarascon*), *Tarare*, a city in Rhône, *tarare*, an instrument (fan-sieve) in agriculture, some of these themselves proper names.

4. These words (*T₁*, *T₂*) and words cognate, thus reproduce one of the oldest principles in language, that of monosyllabic, then repetitive utterance, whether onomatopoetic or not, the key to which often better explains forms prevalent in literature from its earliest period, and surviving in present-day prose and poetry.

5. The explanation furnishes thus a possible solution of a disputed point: the origin of *TABARIN*.

A. GUYOT CAMERON.

Yale University.

NOTE TO GOETHE'S FAUST,

Part i, l. 719.

In the Weimar edition of Goethes Works, xiv., p. 40, ll. 712-719, we read:

"Hier ist es Zeit durch Thaten zu beweisen,
Dass Männerwürde nicht der Götterhöhe weicht,
Vor jener dunkeln Höhle nicht zu beben,
In der sich Phantasie zu eigner Qual verdammt,
Nach jenem Durchgang hinzustreben,
Um dessen engen Mund die ganze Hölle flammt;
Zu diesem Schritt sich heiter zu entschliessen
Und, wär' es mit Gefahr, ins Nichts dahin zu fliessen."

The purpose of this note is to point out the erroneous punctuation of the last two lines just quoted. It is at variance with the punctuation adopted by von Loeper in the Hempel edition, Vol. xii, p. 28, ll. 1-2:

"Zu diesem Schritt sich heiter zu entschliessen,
Und wär' es mit Gefahr, ins Nichts dahin zu fliessen."

The same punctuation is also used in the same editor's Faust edition of 1879, separating by a comma the concessive

"Und wär' es mit Gefahr, ins Nichts dahin zu fliessen."

from the preceding main clause.

Schröer has the comma after *entschliessen*, but also that after the following *und*, showing

a confusion of the Weimar punctuation with that of von Loeper.

Calvin Thomas in his edition of Goethe's *Faust*, Part I, (Boston, 1892) adopts the reading of the Weimar edition without comment upon the punctuation of this passage.

The change from the Hempel edition, involving the comma after the word *und* in the last line, is objectionable, since it makes Faust say what he was certainly in no mood for saying. It makes the expression *ins Nichts dahin zu fliessen* coördinate with the preceding infinitives: *zu beweisen, zu beben, hinzustreben*, and *sich zu entschliessen*, instead of leaving it dependent upon the substantive *Gefahr*, which it explains. It ignores the fact that *und* is here not the ordinary coördinate conjunction, connecting the infinitives *sich zu entschliessen* and *zu fliessen*, but the modern survival of the Middle High German *unde* used concessively. We recall such modern expressions as: *Und wär' er mein eigener Bruder, so könnt' ich es doch nicht thun; Und wäre sie mein eignes Kind, ich müsst' es dennoch sagen.*

Faust's statement is that it is time, not *ins Nichts dahin zu fliessen* even if this involve danger, but *Zu diesem Schritt* (suicide) *sich heiter zu entschliessen* even at the risk of annihilation. The omission of the comma before *wär' es mit Gefahr*, etc., restores to the line the meaning evidently intended by the author. Of course a comma before *und* at the end of the preceding line, as in von Loeper's text and in that of Düntzer (Kürschner's 'Nationalliteratur,' xii, p. 32, l. 365), helps to show the concessive force of *und*.

STARR W. CUTTING.

University of Chicago.

COMPARISON OF TWO ACADIAN FRENCH DIALECTS SPOKEN IN the north-east of North America with the Franco-Canadian dialect spoken at Ste. Anne de Beaupré, Province of Quebec.

III.

"(14) (*oi, oi, oy, oé* in this list pronounced like *ou* in Fr. *oui*+*é* in Fr. *été*)."

This statement is not applicable to the sound

heard in the words in the Acadian dialects compared, as the comparison proves:

CARLETON.	STE. ANNE.	CHETICAMP.
1 <i>ādrwèt</i>	<i>adroît</i>	<i>ādrwèt</i>
2 A like form not in use	<i>angoisse</i>	A like form not in use
3 <i>āpriwèzē⁹⁴</i>	<i>apprivoiser</i>	(<i>privé</i>) ⁹³ Fr. <i>pri-ver</i>
4 <i>āwèr⁹⁵</i>	* <i>avoir</i>	<i>āwèr⁹⁵</i>
5 <i>bwèr</i>	<i>boire</i>	<i>bwèr</i>
6 <i>bwèsō</i>	<i>boisson</i>	<i>bwèsō</i>
7 <i>bwè:t</i>	<i>boîte</i>	<i>bwè:t</i>
8 <i>bwètō</i>	<i>boîteux</i>	<i>bwètū⁹⁶</i>
9 <i>šinwèz</i>	<i>chinoise</i>	<i>šinwèz</i>
10 <i>šwèzir</i>	<i>choisir</i>	<i>swèzir</i>
11 <i>krwèzō⁹⁷</i>	<i>cloison</i>	<i>klwèzō⁹⁷</i>
12 <i>kwèfé</i>	<i>coiffer</i>	<i>kwèfé</i>
13 A like form not in use	<i>cramoisi</i>	<i>krāmwèzi</i>
14 <i>krwèr</i>	<i>croire</i>	<i>krwèr</i>
15 (<i>hə</i>) (<i>z</i>) (<i>žə</i>) <i>krwa</i>	(<i>je</i>) <i>crois</i>	(<i>hə</i>) (<i>ž</i>) (<i>žə</i>) <i>krwa</i>
16 (<i>hə</i>) (<i>z</i>) (<i>žə</i>) <i>krwèyè⁹⁸</i>	(<i>je</i>) <i>croyais</i>	(<i>hə</i>) (<i>z</i>) (<i>žə</i>) <i>krwèyè</i>
17 (<i>hə</i>) (<i>ž</i>) (<i>žə</i>) <i>krwèré</i>	(<i>je</i>) <i>croirai</i>	(<i>hə</i>) (<i>ž</i>) (<i>žə</i>) <i>krwèré</i>
18 <i>krwèzé</i>	<i>croiser</i>	<i>krwèzé</i>
19 A like form not in use ⁹⁹	<i>croître</i>	A like form not in use
20 <i>dézèspwèr</i>	<i>désespoir</i>	<i>dézèspwèr</i>
21 <i>drwèt</i>	<i>droite</i>	<i>drwèt</i>
22 <i>élwèné</i>	<i>éloigner</i>	<i>élwèné</i>
23 <i>ātōnwé</i>	<i>entonnoir</i>	<i>ātunwé¹⁰⁰</i>
24 <i>èspwèr</i>	<i>espoir</i>	<i>èspwèr</i>
25 <i>étrwèt</i>	<i>étroite</i>	<i>étrwèt</i>
26 <i>fwèr</i>	<i>foire</i>	<i>fwèr</i>
27 <i>glwèr</i>	<i>gloire</i>	<i>glwèr</i>

⁹³ A form like Fr. *apprivoiser* is not in use.

⁹⁴ The Fr. *v* before *w* as in *voir, voyage, apprivoiser* regularly disappears in the like dialect words; thus *wèr*=Fr. *voir*, *wèž* and *wèž*=Fr. *voyage*; also popular French: Passy, 'Les sons du Français,' 3d édition, p. 138, lines 13 and 16.

*Professor Squair's note: "So all verbs with same termination."

⁹⁵ In the Acadian dialects on the contrary *-wèr* is the regular pronunciation of the Fr. final *-oir, -oire*.

⁹⁶ Feminine=*bwètuz*=Fr. *boiteuse*.

⁹⁷ See Prof. Squair's note under *l* (under Consonants).

⁹⁸ *Krwayè*=Fr. *croyais* can be heard, probably due to educational influence.

⁹⁹ The popular form in each Acadian dialect is *pusé*=Fr. *ousser*.

¹⁰⁰ Cf. note 64 for the *u*; a list could easily be made in the two Acadian dialects of exceptions to the rule noted in note 65 *-wèr*=Fr. *oir, oire*, these comprise such nouns as noted in nos. 23, 34, 38 and 51. This pronunciation was very common in the sixteenth century and before, as can be seen by consulting Thurot, vol. II, p. 149, who discusses "*miroi*," "*meuchoi*" and "*tiroi*."

CARLETON.	STE. ANNE.	CHETICAMP.
28 istwèr	histoire	istwèr
29 žwèd	joindre	žwèd
30 žwèt	jointe	žwèt
31 māšwèr ¹⁰¹	machoire	māšwèr ¹⁰¹
32 māžwèr	mangeoire	māžwèr
33 ménwèr	mémoire	mémwèr
34 mirwé ¹⁰²	miroir	mirwé ¹⁰²
35 mwa	moi	nwa
36 mwèd	moindre	mwèd
37 mwèzir	moisir	mwèzir ¹⁰³
38 { mušwé ¹⁰² & mušwer	mouchoir	mušwé ¹⁰²
39 nwèr	noir	nwèr
40 wèzô	oiseau	ôzô
41 A like form not in use	passoire	A like form not in use
42 pwèl†	poêle	pwèl
43 pwèt	pointe	pwèt
44 pwètù	pointu	pwètù
45 pwèr	poire	pwèr
46 pwèzô (f)‡	poison	pwèzô (f)‡
47 pwèso	poisson	pwèso
48 pōtrīn†	poitrine	pōtrīn†
49 pwèv	poivre	pwèv
50 swèr	soir	swèr
51 tirwé ¹⁰²	tirair	tirwé ¹⁰²

¹⁰¹ Cf. Prof. Squair's list (2), no. 39 for the *a* in the Ste. Anne dialect.

¹⁰² See note 100, second part.

¹⁰³ I cannot explain the intercalated *n*.

† Remark. It will have been noticed in no. 15, *krwa*=Fr. *crois*; no. 35, *mwa*=Fr. *moi* and no. 52 *twa*=Fr. *toi*, that *wa* represents Fr. final *oi*. This is the general rule for both the Acadian dialects in all like endings. From the great majority of the other examples in this list (14) *wè* corresponds to Fr. *oi* when the *oi* is not final. This, too, is the rule for the words in both dialects:—where the sound is *wè*, this corresponds to a Fr. *oi* not final. There are few exceptions to either of these rules, of *wa*=Fr. final *oi* and *wè*=Fr. *oi* not final. The history of the French diphthongue *oi*, Suchier gives us clearly (p. 588 of Grüber's 'Grundriss'), or p. 53 of Monet's translation, §21, beginning: "La diphthongue *oi* se prononça à partir du xiii. siècle comme *oe*, puis comme *oe*." The Fr. word *poêle* as pronounced by many to-day *pw.ɛl* is a retention of the old pronunciation. Prof. Squair's list then shows us that the Ste. Anne dialect has retained in the words noted the older Old French pronunciation, that is, *oe* instead of *oi*; while the Acadian list shows the retention of the later Old French, or rather, sixteenth century pronunciation. In list (14) the sound *wé* occurs oftener in the accented than in the unaccented syllable, thirty-eight words having the accent on the syllable containing the *wé* and twenty-one words not having it there. On the N.B. above, compare again Suchier, §21. "la prononciation *e* (instead of *oe*) gagna de plus en plus d'importance . . . etc."

‡ Cf. Darmesteter and Hatzfeld for the gender, p. 250 ('xvi^e siècle en France').

† Just as *i* occurs so *ü* occurs quite commonly in these two dialects; for example, *būš*=Fr. *bouche*.

CARLETON.	STE. ANNE.	CHETICAMP.
52 <i>twa</i>	<i>toi</i>	<i>twa</i>
53 <i>twèzô</i>	<i>toison</i>	<i>twèzô</i>
54 <i>viktwèr</i>	<i>victoire</i>	<i>viktwèr</i>
55 <i>wèsi</i>	<i>voici</i>	<i>wèsi</i>
56 { <i>wèlâ</i> and <i>vlâ</i>	<i>voilà</i>	{ <i>vlâ</i> <i>wèlâ</i>
57 (h) (ž) (zə) <i>wa(je) vois</i>		(h) (ž) (zə) <i>wâ</i>
58 <i>i wa</i>	(il) <i>voit</i>	<i>i wâ</i>
59 <i>wèzīn</i>	<i>voisin</i>	<i>wèzīn</i>

"N. B.—In this list [(14)] the following peculiarities are to be noted: In *adroit*, *droite*, *étroite*, *oi* is often pronounced like *e* in Fr. *très*; in *croire* and (je) *crois* it is often pronounced like *é* in Fr. *été*; in *cloison* the *l* is often silent and in *croiser* and *croître* the *r* is often silent."¹⁰⁴

The following comparison will bring out clearly the dialect variations.

CARLETON.	STE. ANNE.	CHETICAMP.
1 <i>ādrwèt</i> ¹⁰⁴	<i>adroit</i>	<i>ādrwèt</i> ¹⁰⁴
2 <i>drwèt</i> ¹⁰⁴	<i>droite</i>	<i>drwèt</i> ¹⁰⁴
3 <i>ētrwèt</i> ¹⁰⁴	<i>étroite</i>	<i>ētrwèt</i> ¹⁰⁴
4 <i>krwèr</i>	<i>croire</i>	<i>krwèr</i>
5 (hə) (ž) (zə) <i>krwa</i>	(je) <i>crois</i>	(h) (ž) (zə) <i>krwr</i>
6 <i>krwèzô</i>	<i>cloison</i>	<i>klwèzô</i>
7 <i>krwèzé</i>	<i>croiser</i>	<i>krwèzé</i>
8 (pusé) cf. no. 19, list 14	<i>croître</i>	(pusé) cf. no. 19, list 14

"(15) (*oi*, *oy*, in this list pronounced like *ou* in Fr. *oui*+è Fr. *très*)."

This statement, after what has been stated in the remark under list (14), no. 42 (*pwèl*) is not, of course, applicable to the two Acadian dialects. The comparison will illustrate the rule there given in regard to Acadian dialect *wè* and *wa*=Fr. *oi* as well as the other dialect variations:

CARLETON.	STE. ANNE.	CHETICAMP.
1 <i>buržwa</i>	<i>bourgeois</i>	<i>buržwa</i>
2 <i>šinwa</i>	<i>chmois</i>	<i>šinwa</i>
3 <i>šwa</i> ‡	<i>choix</i>	<i>šwa</i>
4 <i>kōtwa</i> ‡	<i>comptoir</i>	<i>kōtwa</i>

¹⁰⁴ Cf. the spellings in Thurot (tome i. p. 406) "*droïte*," "*droïtte*"; "*étroïte*" (p. 408), and last two lines of the † Remark above.

‡ One has only to glance through Roquefort in order to see by the spellings old sound retentions now in one of these dialects, now in another. For example, nos. 3, 4, 18, 45 and 47 one finds there written: *choais*; *comptouer*; *endrat*, *endrouet*; *toeille*; *veille*, etc.

CARLETON.	STE. ANNE.	CHETICAMP.
5 kurwa	courtoie	kurwa
6 krwa	croix	krwa
7 dāmwezèl	demoiselle	dāmwezèl
8 (déplié) ¹⁰⁵	déployer	(déplié) ¹⁰⁵ Fr.
Fr. <i>déplier</i>		<i>déplier</i>
9 A like form <i>détroit</i>		détrwa
not in use		
10 dwa	doigt	dwa
11 (h)(z)(že)dwa (je) dois		(h)(z)(že) dwa
12 kə zə dwèw	(que je) doive	kə zə dwèw
13 drwa	droit	drwèt ¹⁰⁶
14 éfrwa	effroi	éfrwa
15 āplwa	emploi	āplwa
16 āpwa	empois	āpwa
17 āpwèzdné	empoisonner	āpwèzdné
18 ādrwa ¹⁰⁷	endroit	ādrwa ¹⁰⁷
19 étrwèt	étroit	étrwèt
20 A like form <i>exploiter</i>		A like form not
not in use		in use
21 fwa	foi	fwa
22 fwa	foie	fwa
23 fwæ	foin	fwæ ¹⁰⁸
24 fwa	fois	fwa
25 frèt ¹⁰⁹	froid	frèt ¹⁰⁹
26 žwa	joie	žwa
27 lwa	loi	lwa
28 lwæ	loin	lwæ
29 mwæ	moins	mwæ
30 (rékòlt) ¹¹⁰	moisson	(rékòlt) ¹¹⁰ Fr.
Fr. <i>récolte</i>		<i>récolte</i>
31 nwa* & nwā	noix	nwa
32 wa (m)	oie	wa (m)
33 pātwa	patois	pātwa
34 pōné	poignet	puñé ¹¹¹
35 pwæ	poing	pwæ
36 pwæ	point	pwæ
37 kwa	quoi	kwa
38 (h)(z)(že) (je) reçois		(h)(z)(že) rswa
rswa		
39 rwa	roi	rwa

¹⁰⁵ A form like Fr. *déployer* not in use.

¹⁰⁶ Besides the references given in note 104, cf. also vol. i of Thurot, p. 86 et seq. in regard to final *t*.

¹⁰⁷ Dā sèt, ādrwa—Fr. *dans cet endroit* but ālādrwèt—Fr. *à l'endroit*, meaning the wrong side outward (Fr. *à l'envers*).

¹⁰⁸ To turn hay over is *fné*—Fr. *faner*, Jonain writes "Ffner."

¹⁰⁹ "... le d se prononce comme un t," De la Touche (1696), see Thurot, t. ii, p. 110.

¹¹⁰ A form like Fr. *moisson* is not in use, nor is there a form in the two Acadian dialects like Fr. *moissonner*, for which *mètivé* is the expression. Roquefort gives *mestiver* with an example. Cf. Körtling 5198, medietarium.

* Nwa or nwā is uncommon; the word in popular use is *nwèzèt*—Fr. *noisette*.

¹¹¹ For the *u* see note 64. Roquefort, "Sogner" and "Sogne"; see note 64 for *u* in the Cheticamp form.

CARLETON.	STE. ANNE.	CHETICAMP.
40 swa	soi	swa
41 swa	soie	swa
42 swèf	soif	swèf
43 { sōñé ¹¹¹ by		suñé ¹¹¹
the old		
swèñé by	soigner	
the young		
44 swèt	soit	swèt
45 twèl	toile	twèl
46 (kōb) ¹¹² Fr.	toit	(kōb) ¹¹² Fr.
<i>comble</i>		<i>comble</i>
{ ò wèl (m)=		
veil		
47 { òn wèl (f)=	voile	wèl
a sail		
48 wétür	voituré	wétür ¹¹³
49 wa	voix	wa

"N. B.—The following peculiarities are to be noted in this list: [(15)]. In *étroit*, *froid*, *oi* is pronounced often like *e* in Fr. *très*; *d* in *froid* is pronounced like *t*." [The pronunciation of the words in this N. B. in the Acadian dialects is recorded in list (15) above].

REMARK:—In list (15) in Professor Squair's list, the diphthong *wè* occurs in accented syllables in forty-one words out of a total of forty-nine, this *wè* occurring in only eight unaccented syllables. [Cf. last part of the Remark on list (14)]; thus *wé*, it follows from the words in lists (14) and (15), in unaccented syllables is commoner than *wè*. In the Acadian dialects *wé* occurs *only* in the unaccented syllable as far as I have been able to observe (barring, of course, cases like *muswé*—Fr. *mouchoir*, *tirwé*—Fr. *tiroir*, exceptions in fine). The regular pronunciation of the Fr. final *oi* from list (15) in the Ste. Anne dialect, the words there recorded would show to be *wè* (of course, *moi*, *loi*, *vois*, *voit* in list (14) compared with many such words in (15) are exceptional). When not final and in the accented syllable, as in list (14), the words indicate the *regular* pronunciation in all such cases to be *wé*. Now it has been shown [† Remark to list (14)] that in the Acadian dialects *wa* is the pronunciation of accented final Fr. *oi* and that *wè* is the pronunciation when accented but not final. The foregoing then is of interest when bearing in mind the history of Fr. *oi*, as showing that this diphthong in the Acadian dialects is one step nearer standard French than it is in the Ste. Anne dialect.

"(16) (*oi*, *oy*, in this list pronounced like *ou* in Fr. *oui*+*a* in Eng. *father*)."

The following comparison shows the difference in Acadian pronunciation:

¹¹² A form like Fr. *toit* not in use.

¹¹³ In neither of the Acadian dialects is *wétür* much used. In Carleton almost any kind of a four-wheeled, uncovered vehicle is called a *wāgīn*—Fr. *wagon*: For *wétür* in Cheticamp one would say *kābruwa*—Fr. *cabrouet*. In both places *kōriöl* (perhaps *kāriöl*) Fr. *carriole* is the word for "sleigh."

CARLETON.	STE. ANNE.	CHETICAMP.
1 bwā ¹¹⁴	bois	bwā
2 āplwéyé	employer	āplwéyé
3 āwéyé	envoyer	āwépé
4 fuyé	foyer	fuyé
5 (pākrwèy- āb) ¹¹⁵	incroyable	(pākrwèyāb) ¹¹⁵
6 lōyé	loyer	luyé
7 mwā & mwa	mois	mwā
8 myéyā	moyen	mwéyā
9 pwā & pwa	poids	pwā
10 pwā & pwa	pois	pwā
11 rāwéyé	renvoyer	rāwéyé
12 swéyō	soyons	swéyō
13 trwā, oftener	trois	trwā
trwa		
14 wéyāž	voyage	wéyāž

"(17) (*an* and *en* in *avant*, *argent*, *vent* are often pronounced like *in* in Fr. *vin*)."

CARLETON.	STE. ANNE.	CHETICAMP.
1 āvā	<i>avant</i>	āvā
2 ærzā	<i>argent</i>	ærzā
3 vā	<i>vent</i>	vā

Thus in regard to the nasal the three dialects agree.

"(18) (*au* becomes *a* (a in Eng. *hat*) in *sauvage*)."

CARLETON.	STE. ANNE.	CHETICAMP.
sōvāž	<i>sauvage</i>	sōvāž

CONSONANTS.

CARLETON.	STE. ANNE.	CHETICAMP.
1 dā l ðmlō†	<i>b</i> often becomes <i>m</i> in <i>houblon</i> (pronounced <i>omnon</i>)	dū "hop"†
2 ókyō	<i>c</i> (= <i>k</i>) has sometimes a peculiar sound between <i>k</i> and <i>t</i> as in <i>aucun</i> (almost <i>otien</i>)	ótšā ¹¹⁶

¹¹⁴ wā is the pronunciation of young people, wa of the old; cf. note 80 kōléz and kōlèž=Fr. *collège*. A final *a* in the two Acadian dialects is regularly pronounced ā (cf. note 32), the words here so pronounced might easily be due to the influence of the many final ā dialect cases.

¹¹⁵ A form like Fr. *incroyable* is not in use; Fr. *in* and the word compounded with it in the two Acadian dialects is regularly represented by pā=Fr. *pas*; cf. list (1) no. 68; list (11) no. 26.

¹¹⁶ See note 55 referring to note 44.

† Cf. no. 15 Consonants.

CARLETON.	STE. ANNE.	CHETICAMP.
3 gānlf	<i>c=g</i> in <i>ganif</i>	gānlf
4 žvāl, žwāl ¹¹⁷	<i>ch=j</i> (as in Fr. žvāl, ¹¹⁷ žwāl žvó, žwó (very <i>jour</i>) in <i>cheval</i> žvó, žwó rare)	
5 di, dūr ¹¹⁸	<i>d=d+g</i> (as in di, dūr ¹¹⁸ Eng. <i>gender</i>) before <i>i</i> and <i>u</i> in <i>dit</i> and <i>dur</i>	
6 kārñā	<i>d=l</i> sometimes kārñā ¹¹⁹ in <i>cadenas</i>	
7 zād (especially by children)	<i>d</i> is sometimes žād inserted <i>ingenere</i> between <i>n</i> and <i>r</i>	

8 { kād:r ¹²⁰ frèt ¹²¹	<i>d=t</i> in <i>cadre</i> and <i>froid</i>	{ kād:r ¹²⁰ frèt ¹²¹
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9 éklā ¹²²	<i>g=c</i> often in <i>éklā</i> ¹²² <i>glas</i>	
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10 Cf. note 21	<i>h</i> is never heard as far as I have observed	Cf. note 21
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11 (tètē) ¹²³ = Fr. <i>têter</i>	<i>l=r</i> sometimes (tètē) ¹²³ =Fr. in <i>allaiter</i> <i>têter</i>	
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12 This state-*l* often becomes *l mouillée* in is not applicable for such words as cable for Che-Carleton. A form like Fr. *ballade* is not in use

13 krwèzō ¹²⁴	<i>t</i> is often silent in <i>cloison</i>	klwèzō ¹²⁴
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14 Applicable	<i>l mouillé</i> is completely vocalized	Applicable
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15 { āmlèt ¹²⁵ ðmlō	<i>l=n</i> in <i>omelette</i> and <i>houblon</i>	{ ðmlèt ¹²⁵ dū "hop"
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¹¹⁷ Cf. no. 27 (disgrās) list (3) and note 45; žvó, žwó are, of course, on the analogy of the plural.

¹¹⁸ M. Legendre speaks of this feature on p. 134 of the article mentioned in note 39. I heard it about Quebec. It is not Acadian, as far as I have observed.

¹¹⁹ Cf. list (2) no. 11.

¹²⁰ Cf. list (3) no. 15 for the final *r*. In Carleton kād:r means the portrait as well as the frame.

¹²¹ See note 109.

¹²² Some modern dictionaries as well as the Old French ones give *clas*.

¹²³ A form like Fr. *allaiter* is not in use in the Acadian dialects.

¹²⁴ Cf. no. 11 of list (14).

¹²⁵ Cf. no. 1, Consonants.

CARLETON.	STE. ANNE.	CHETICAMP.	CARLETON.	STE. ANNE.	CHETICAMP.
16 For <i>croître</i> cf. list (14) no. 19. For <i>arbre</i> cf. list (3) no. 4. For <i>mercredi</i> cf. list (12) no. 40. <i>kōpōrnè</i>	<i>r</i> is often silent in <i>croître</i> , <i>arbre</i> , <i>mercredi</i> (final <i>r</i> in each). <i>Compre-nait</i> often becomes <i>comper-nait</i>	For <i>croître</i> cf. list (14) no. 19. For <i>arbre</i> cf. list (3) no. 4. For <i>mercredi</i> cf. list (12) no. 40. <i>kōpōrnè</i>	6 The usage given by Prof. Squair is well known in Carleton: <i>brèyé</i> , <i>brèyāž</i> , <i>brèyōr</i> , <i>brè</i> , <i>brèri</i>	<i>brayer</i> (no doubt <i>broyer</i>) to crush flat; <i>brayeur</i> , the person using the <i>braie</i> ; <i>brairie</i> , the place where the <i>brayeurs</i> work. (These words are used by M. Le May in his 'Pèlerin de Ste. Anne,' Quebec, 1877)	These terms are not used at all in Cheticamp.
17 { <i>āmikyé</i> ¹²⁶ <i>patak</i>	<i>t=k</i> often in <i>amitié</i> , <i>patate</i> (second <i>t</i>)	{ <i>āmitsé</i> ¹²⁶ <i>patak</i>	7 <i>kurvé</i> . Another expression in <i>fēr ōn tīr</i> Fr. (<i>faire une tire</i> .)	<i>corvée</i> bee. A gathering of friends and neighbors to assist in some piece of work, as far as such a threshing, cutting wood or the like. <i>ārāsəri</i> is a verbal noun formed from Fr. <i>arracher</i> .	A form like Fr. <i>corvée</i> not in use. An analogous expression, however, idea goes, is met with in the <i>ārāsəri</i> de <i>patak</i> .
18 Not applicable	<i>t=t+ch</i> (as in E. church) before <i>i</i> in <i>parti</i> , etc.	Not applicable	8 { <i>krīn</i> and <i>kriñ</i>	<i>crine</i> , horse's mane.	
"WORDS NOT FOUND IN OSCAR DUNN'S GLOSSAIRE FRANCO-CANADIAN."			9 (vèr) A form like the Ste. Anne, not in use.	<i>devers</i> , towards	(vèr) A form like the Ste. Anne, not in use.
CARLETON. STE. ANNE. CHETICAMP.			10 <i>épinèt ruž</i>	<i>épinette rouge</i> (Larix Americana) tamarac.	This is not used; <i>prūs</i> is said for it. Fr. <i>prusse</i> , <i>pruce</i> .
1 <i>ôt: vèr l autrè. Vers le kyāz</i> ¹²⁷ <i>dəl ôt mwa</i> (or) <i>mwā</i> . (Very common)	<i>l autrè. Vers le quinze de l'autre mois: towards the fifteenth of next month.</i> (Heard once)	<i>ôt: vèr l tsāz dā l ôt mwā</i> . (Very common)	11 <i>épinèt blāš</i>	<i>épinette blanche</i> (Abies alba) spruce, (in Littré: Abies Canadenses)	This is not used; <i>prūs</i> , Fr. <i>prusse</i> , <i>pruce</i> said for it.
2 <i>bəlūè</i>	<i>belouet</i> (Vaccinium Canadense and corymbosum) blue berry or huckle-berry. (This is, no doubt, the word <i>bluet</i> . See Littré)	<i>bəlūè</i>	12 Not used; for this Eng. "bolt" is substituted.	<i>fiche</i> , iron bolt (general term; in Littré: <i>Cheville de fer sur laquelle on roule les cordes des instruments, tels que pianos, etc.</i>)	Not used; for this E. "bolt" is substituted.
3 <i>bèt pūāt</i>	<i>bête puante</i> (Mephitis mephitis), skunk	<i>bèt pūāt</i>	13 <i>āfilé</i>	<i>filer</i> , to grind (scythe, etc.)	
4 Not used in the Ste. Anne sense. <i>bizō</i> =French <i>biseau</i> means ordinarily a tool in Carleton. See Littré, 2d meaning.	<i>biseau</i> (?) a small sheaf.	A form like Fr. <i>biseau</i> not in use.			
5 <i>bwā blā</i> or <i>bwa blā</i> , is in use, but whether in the sense of <i>bass wood</i> , I do not know.	<i>bois blanc</i> (Tilia Americana) bass wood	A form like Fr. <i>bois blanc</i> not in use.			
¹²⁶ Cf. note 55 referring back to note 44.					
¹²⁷ Cf. note 55 referring back to note 44.					

CARLETON.	STE. ANNE.	CHETICAMP.	CARLETON.	STE. ANNE.	CHETICAMP.
14 Not used in <i>gibier</i> , tame in this sense; dé pti žibié=des petits-ois-eaux, is sometimes heard.	fowl.	Not used in this sense.	25 Not in <i>râle</i> (?), branch use; ¹³⁴ brâš= of tree. Fr. <i>branche</i> is the word in use.		Not in use; ¹³⁴ brâš= French <i>branche</i> is the word in use.
15 Not used in <i>gond</i> (?) staple in this sense.	(for a batch, this sense. etc.)	Not used in this sense.	26 amurô ¹³⁵ = <i>râpe</i> <i>savage</i> Fr. <i>amoureux</i> (<i>Lappa major</i>) burdock.		amurô ¹³⁵ =Fr. <i>amoureux</i>
16 islt	icite for Fr. <i>ici</i> .	islt	27 Not used in <i>Sapin</i> (<i>Abies balsamea</i>) bal- this sense.		Not used in this sense.
17 Not used; the word is E. "cradle"	<i>javelier</i> , grain cradle.	Not used.	28 par èskus	<i>par secousses</i> , off and on.	par èspèl=E. "spell"(?)
18 mi ¹²⁸	mi(?) (<i>Phlehm pratense</i>) a timothy (a grass).	Not used.	29 siflô ¹³⁶ =E. "woodchuck."	<i>siffleur</i> (?) (<i>Procyon lotor</i> , ra- coon.	siflô ¹³⁶ =Eng. "woodchuck"
19 âfilé ¹²⁹	<i>morfiler</i> to whet (scythe, etc.)	âfilé ¹²⁹	30 târ. A form like Fr. <i>genisse</i> is not in use.	<i>taure</i> . heifer (in Littre); <i>ge-nisse</i> not used. <i>se</i> is not in use.	târ. A form like Fr. <i>genisse</i> is not in use.
20 piar dâ mōl	<i>pierre</i> <i>demeule</i> , whetstone.	rôs dâ mōl Fr. <i>roche</i> .	"N. B.—Words whose orthography is doubtful are followed by (?)."		
21 plāk ¹³⁰ <i>plaque</i> ?	Fr. <i>planche</i> , ridge (in a field); also a sort of four-wheeled carriage called by E. Canadians a "buckboard."	plāš ¹³⁰	RESULTS OF THE COMPARISON.		
22 prūs	<i>pruche</i> (<i>Abies Canadensis</i>) hemlock (Littre gives <i>prusse</i> or <i>pruce</i>)	prūs ¹³¹	In order fully to understand the nature of Acadian French, it must be borne in mind that the colonization of Acadia was completed before the definite formation of the French language; and that the colonists who after, just as before, the conquest of their country by the English, had hardly any means of instruction, have always lived isolated, and have been obliged necessarily to preserve the old French of their fathers. ¹³⁷		
23 kyætāl ¹³²	<i>quintau</i> (?) stook of grain.	tšætô ¹³²	The growth of Acadia was not only much slower than that of Canada, but the colony was threatened with extinction several times, owing to the frequent wars between Great Britain and France. ¹³⁸ Constantly driven from their homes, their lives were necessarily nomadic. Naturally, in a colony composed of so few, marriages between the settlers and the		
24 siyô ¹³³	<i>râie</i> furrow (in Littre); <i>sillon</i> not used.		¹³⁴ Jonain gives <i>râle</i> in the sense indicated by Professor Squair.		
¹²⁸ Professor Chamberlain, p. 25, MOD. LANG. NOTES, Jan., 1892, gives us the French form: <i>mil</i> .			¹³⁵ A form like Ste. Anne <i>râpe</i> <i>savage</i> is not in use.		
¹²⁹ âfilé both to grind as in ¹³¹ and to whet. A form like Ste. Anne " <i>morfiler</i> " in the sense of to whet is not in use in either of the Acadian dialects.			¹³⁶ Cf. Chamberlain in MOD. LANG. NOTES, Jan., 1892, p. 25 (bottom).		
¹³⁰ A form like plāk or plāš is not used for "buckboard"; "buck board" can be heard in Carleton, and "sulky" for "buck board" in Cheticamp, strange as this latter may seem.			¹³⁷ Cf. 'Un pèlerinage au pays d'Évangéline,' M. l'Abbé Casgrain, pp. 407-12.		
¹³¹ <i>Hemlock</i> in Cheticamp is hārikó or arikó.			¹³⁸ Notably in 1613.		
¹³² Just as ōžvó is heard for ōžvāl (cf. no. 4, Consonants), tšætô follows the analogy of such forms.					
¹³³ A form like Fr. <i>raie</i> not in use.					

Indians were more frequent than among the Canadians; and thus left entirely to themselves, the population of all Acadia, one hundred years after the settlement of Port Royal only numbered about fifteen hundred,¹³⁹ while that of Canada numbered over sixteen thousand five hundred.¹⁴⁰

I can find no historical proof going to show that the Acadians were distinctly different from the Canadians as regards the French provinces whence they took their origin. Indeed, Champlain, a Catholic gentleman of Saintonge, the founder of Quebec, took part in the Port Royal expedition¹⁴¹ of 1604 together with De Monts, also from Saintonge, Potrin-court belonging to an old Picard family and Pontgrave, a merchant of St. Malo. In citing the French provinces which have peopled lower Canada, Canadian writers¹⁴² give in the list Bretagne and the neighborhood of Paris. It is also known that the same places furnished contingents for Acadia.¹⁴³

The primitive Acadian settlers, however, belonged to an entirely different class of society from those of the Canadian immigrants, who in most instances were peaceful persons chosen because of their fitness for agricultural pursuits, and who came over in bands during a period of one hundred years.¹⁴⁴ The early settlers of Port Royal, on the contrary, were a most promiscuous gathering: there were gentlemen of nobility like Champlain, De Monts and Potrin-court; men of education like Marc Lescarbot; there were Catholic priests and Huguenot ministers who hated each other. The rest were workmen, mechanics, adventurers, fishermen, all of whom were paid and

many forced into the expedition.¹⁴⁵ Unlike the Canadians who during a period of eighty years (1630-1710), received from the mother country five thousand seven hundred immigrants, the Acadians in that period did not receive four hundred.¹⁴⁶

We might then in a speech comparison of Canadian and Acadian regions, naturally enough look for many similarities and some differences. It is obvious from the "Comparison" that in respect to phonology the two Acadian dialects resemble each other more than they do the Ste. Anne dialect. Another fact, too, is plain, and that is, that the two Acadian dialects are nearer to standard French than is the Ste. Anne dialect. The latter conclusion is what Professor Elliott leads us to believe in a note to his article¹⁴⁷ on "Speech Mixture in French Canada," when he says:

"In truth as we shall see hereafter, we often find to our surprise in these Acadian dialects, that both the phonetics and morphology are nearer the model of the north French than the Canadian of the province of Quebec, where the Langue d'Oil dialects were the sources drawn on from the beginning for the speech material."

While the dialect "Comparison" in as far as it goes serves to verify this statement, nevertheless from the phonology of the two Acadian dialects (as well as from my notes on their morphology, which naturally could not well find a place in this "Comparison"), I have been unable to discover any sound changes going to show that "the original sources were" as Professor Elliott states above in this same note, "the Langue d'Oc dialects."¹⁴⁸ There are, of course, many other Acadian regions to be examined where it is

¹⁴⁵ *Pioneers*, p. 221; pp. 228-9; p. 236.

¹⁴⁶ 'Une colonie féodale,' tome i, p. 280: (Rameau de Saint-Père).

¹⁴⁷ *American Journal of Philology*, vol. vii, 1886, p. 143, note.

¹⁴⁸ Cf. Pascal Poirier's observation in "La langue acadienne" (Vol. iii, *Soirées Canadiennes*, p. 63) "L'idiome que parlent les Acadiens est une des branches les plus fécondes et les mieux conservées de la langue d'Oil." Senator Poirier was at work a long time on a 'Vocabulaire Acadien,' a work which I have been eagerly watching for. I am now in receipt of a letter from him stating he had the misfortune to have his house burned and all his manuscript, which is greatly to be deplored.

¹³⁹ 'La France aux colonies,' Rameau de Saint Père, Part i, page 35.

¹⁴⁰ 'La France aux colonies,' Part ii, p. 53.

¹⁴¹ Hildreth, 'History of the United States,' vol. i., p. 92.

¹⁴² 13. Sulte, "La langue française au Canada, conférence le 8 juillet, 1878, à Worcester, Mass., devant les membres de l'Association Montcalm" [appeared in a Worcester newspaper of about that date kindly loaned me by the author who intends republishing it]. See also Pascal Poirier in *Soirées Canadiennes*, Vol. iii, "La langue acadienne," p. 63 et seq. Also, L. Fréchette, "Ste. Anne d'Auray et ses environs, in *Mémoires de la Société Royale*, Tome vi, pp. 77-8.

¹⁴³ F. Parkmann, 'Pioneers of France,' p. 236.

¹⁴⁴ 'La France aux colonies,' Part i, p. 24.

not impossible that such sound indications may appear.

At the time of the French colonization in America, over two hundred and fifty years ago, Ile-de-France had by its literary and political preponderance, exerted more influence upon the dialects of Normandy, Brittany, Picardy, Centre of France and Santonge than any of them could have done upon it or upon each other. Now this Old French in its different varieties as exhibited in those days,—and to a considerable extent to-day as well—in Ile-de-France and the neighboring provinces whence lower Canada and Acadia was peopled, is what is heard to-day in Carleton, Ste. Anne and Cheticamp. It has not like Ile-de-France or Parisian French been exposed first to educational influences, which have so much changed Parisian French of two hundred and fifty years ago,—nor to similar surrounding influences; so that this Canadian and Acadian French is practically what it was when brought over here—merely having undergone such comparatively slight changes as that of contact with the English speaking people and the Indians. Undoubtedly, of late years, educational influence is causing the old philological phenomena to disappear gradually, but aside from these influences, the three dialects represent pretty well ordinary Old French of two hundred and fifty years ago.

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SIGNS OF REFERENCE USED IN THE FOOTNOTES.

* † ‡ |

JAMES GEDDES, JR.

Boston University.

ENGLISH LITERATURE.

English Writers: An attempt towards a History of English Literature. By HENRY MORLEY, LL.D., Emeritus Professor of English Language and Literature at University College, London. VII. From Caxton to Coverdale. Cassell & Company, Limited. London, Paris and Melbourne: 1891.

THIS notice of Vol. vii of Professor Morley's

well-known work has been belated, but I hope it is "better late than never." The period covered is from the death of Caxton to the publication of Cranmer's Bible of 1540, about a half-century. It is then the seed-time of English literature, a preparation for the efflorescence in the second half of the sixteenth century. The work opens with an interesting, though brief, account of the Revival of Learning in Italy under the impulse of the study of Greek letters, of which Grocyn, Linacre, and Colet took advantage, and the result was soon seen in their labors at Oxford, as well as in those of Erasmus and More.

The progress of Church reform from Wiclif through Hus to Luther is touched upon, and some account is given of the historians Bernard André and Polydore Vergil, and of the poet Hawes. We are introduced to another chief poem of Hawes besides *The Pastime of Pleasure*, namely, *The Example of Vertue*, which has hitherto escaped the histories of literature. Professor Morley's

"analysis is made from the yet unpublished sheets of Professor Arber's edition of the poem, a transcript from the copy of Wynkein de Worde's edition, in the Pepysian Library at Oxford, which has not until now been reprinted" (p. 81).

This poem was not mentioned in Professor Morley's 'First Sketch of English Literature,' but he there assigned to Hawes *The Temple of Glas*, which is now withdrawn from him, as other scholars have shown that it is by Lydgate. A long synopsis follows of Barclay's translation of 'The Ship of Fools,' and the reader will find that the various kinds of 'Fools' enumerated by the old German are not dead yet. We now travel north of the Tweed, where, during the first half of the sixteenth century, English literature chiefly flourished. England has no names to compare with those of Dunbar, Douglas, and Lindsay. "The Scottish Chaucer,"—without doubt the chief name in English poetry between Chaucer and Spenser,—is treated at some length, the analysis of the poems being based on Laing's edition. While Professor Morley mentions with praise (p. 127) Schipper's study of Dunbar (1884), he does not mention Schipper's edition of Dunbar's poems, of which two parts were published in 1891, but perhaps too late for notice in this volume. After Dunbar, Gavin

Douglas receives due attention, when we return to England, and, after a brief mention of some of the Morality Plays, the works of Skelton and More, especially the 'Utopia,' fill the following chapter.

A mention of the Complutensian Polyglot and the Greek Testament of Erasmus leads to a sketch of Luther and the Reformation, with its controversies, the English New Testament of Tyndal and his controversy with Sir Thomas More. More is treated with sympathetic affection, and in a later chapter his death, or murder, as it might better be called, after Henry VIII's break with the Pope, is feelingly described.

Again we revisit Scotland and enjoy a full and interesting account of Sir David Lindsay and his works, with analysis of some of them, especially of his noted Morality, 'The Satire of the Three Estates,' acted before the King and Queen, and the lord temporal and spiritual, at Linlithgow on the Feast of the Epiphany, Jan. 6th, 1540. We are told that

"At the end of the piece James warned some of the bishops who were present that, if they did not take heed, he would send some of the proudest of them to be dealt with by his uncle of England" (p. 256).

Doubtless this testimony to the force of Lindsay's *Satire* must have produced an uncomfortable feeling among the lords spiritual, when they reflected upon the recent acts of "his uncle of England." At all events we are informed that

"Before the end of 1540 the Estates, while they maintained the Pope's authority, so far followed Lindsay's lead as to pass a friendly Act of Reformation for abatement of 'the dishonesty and misrule of Kirkmen, baith in wit, knowledge, and manners,' as 'the matter and cause that the Kirk and Kirkmen are lightlied and condemned.'"

A host of minor writers follows, of whom the most important are the chroniclers, Fabyan, Hall, and Grafton, until we reach Lord Berners's notable translation of Froissart, pronounced "a masterpiece of idiomatic English prose." His translations of 'Sir Huon of Bordeaux,' 'Artheur of Lytell Britaine,' and of the 'Marcus Aurelius,' or 'Dial of Princes,' of Guevara, are also mentioned, as well as of the Spanish prose fiction, 'The Castell of Love.'

A mention of Bale's 'Interludes' and Leland's

'Itinerary' brings us to the most notable prose writer of this period, Sir Thomas Elyot, whose great work, 'The Governour,' great both in size and contents, deserves more attention than it has usually received, especially since it was made generally accessible ten years ago by Mr. Croft in a handsome two-volume quarto edition. The soundness of his views in "the right training of a gentleman" would do credit to a modern educator, and especially where he speaks of bodily exercise. His views of the popular game may be considered antiquated by our "young Americans," but will bear quotation:

"In football," says he, "is nothing but beastly fury and extreme violence, whereof proceedeth hurt; and consequently rancour and malice do remain with them that be wounded, wherefore it is to be put in perpetual silence."

Sir Thomas Elyot wrote also 'The Castle of Health,' one of our first works on Hygiene, and some other books and translations, and he compiled a Latin-English Dictionary, issued in 1538.

He was employed as ambassador to the Emperor Charles V. in the effort to obtain his assent to the divorce of Queen Katherine, and "he was also privately instructed to assist the English agent at Antwerp in a search for William Tyndal;" but it is hoped that he was not very active in this search, as Henry failed to pay his expenses, for he gave advice that the King did not relish. Elyot was a noteworthy man, and he is too little known to the modern teachers of literature.

The last chapter gives us some account of the various translations of the Bible, and of the martyrdom of William Tyndal on Oct. 6th, 1536, the one Englishman, whose name, deserves the first place in the history of the English Bible. It is strange that in this very year Coverdale's Bible should have been introduced into England with "the royal license," and that Tyndal's New Testament was in this year first printed in England. Such is the irony of fate. The volume closes with a useful bibliography of the works of Linacre, Grocyn, Colet, More, Fisher, Tyndal, Dunbar, Douglas, Skelton, and Lindsay, from which, however, we miss the E. E. Text Society's edition of Lindsay's works.

JAMES M. GARNETT.

University of Virginia.

GERMAN DIALECTS.

Bibliographie der deutschen Mundartenforschung, zusammengestellt von FERDINAND MENTZ. Leipzig: Breitkopf und Härtel, 1892. 8vo, pp. xx, 181.

THIS is the second volume of the 'Sammlung kurzer Grammatiken deutscher Mundarten, herausgegeben von Otto Bremer,' and is sure to be welcomed by those who wish to see what has been done, as well as what remains to be done, in the study and investigation of German dialects. The whole number of articles, treatises, and dissertations, a list of which Dr. Mentz has here compiled, amounts to more than seventeen hundred, dating all the way back to the beginning of the eighteenth century and reaching down to the end of 1889. It would be difficult for any one not familiar with the comparative study of German dialects to tell how near this compilation comes to being complete, but there is good reason to believe that no serious omissions have to be recorded. Another, and more interesting, question is, how much will have to be added in a later edition, or in a supplement, which shall give us the titles of the books and pamphlets published after 1889. Judging from the interest taken since then in the dialects of the Lower Harz and the duchy of Braunschweig, these additions will not be few, for between Dr. Mentz' numbers 1515 and 1525 alone, which cover the publications pertaining to the dialects of those districts, there will have to be inserted no less than three dissertations, namely: on the dialects of Stiege (Göttingen, 1890), on that of Meinersen (Jena 1890), and on that of Börssum (Jena, 1891), perhaps also a certain 'Ostfälisches Idiotikon,' which was begun in 1889. But even if other districts shall prove to have received much less attention in proportion, it is still not unreasonable to expect that before long the strictly scientific study of the various popular idioms will throw some new light on the question of the boundary lines and the best classification of German dialects. It will then also be time, and not until then, to judge of the merits of Dr. Bremer's map of dialects, as compared with Wenker's 'Sprachatlas,' Jellinghaus' 'Einteilung der niederdeutschen

Mundarten,' and similar attempts at classification and division. Meanwhile, however, if the student wishes to anticipate in what directions Dr. Bremer is most likely to differ from his co-laborers or predecessors, he must be referred to the preface of the present volume, as well as to its table of contents, which is based on Dr. Bremer's divisions and groups and for which he, therefore, assumes the responsibility.

In conclusion we may remark that this table might have been improved in clearness if so many Roman numerals of nearly the same type had not been used for the different subdivisions.

The following are a few unimportant errors and omissions: H. Holthausen, in the index of authors, should be F. Holthausen, the author of 1486 and 1487 being identical with the one of 1241; the name of the author of 1237, 'Die Krefelder Mundart, etc.,' H. Röttches, is omitted in the index.

C. H. BIERWIRTH.

Harvard University.

FRENCH LITERATURE.

Extraits des Chroniqueurs français du moyen-âge, Villehardouin, Joinville, Froissart, Commines; avec notices biographiques et notes grammaticales par S. PETIT DE JULLEVILLE, Paris: A. Colin & Cie. 1893. 8vo, pp. 408.

THIS compilation, appearing so shortly after the 'Extraits des Chroniqueurs français' of Gaston Paris and A. Jeanroy (Paris, 1892), contains essentially the same subject matter, though in somewhat fuller measure. Each extract forms a chapter by itself in Petit de Julleville, whereas brief historical summaries connect the different passages in Paris-Jeanroy. The editors in both instances follow Natalis de Wailly in his texts of Villehardouin (1872) and Joinville (1881). The Paris-Jeanroy edition alone, however, is normalized. In the case of Froissart, Paris-Jeanroy follow Luce (1869-1888) as far as completed, and for the remainder, Kervyn de Lettenhove (1870-1877): Petit de Julleville adopts the latter text throughout. Again, with Commines, Paris-Jeanroy quote Chantelauze (1881) and borrow besides from Mlle. Dupont's edition for the *Société d'His-*

toire de France (Paris, 1840-1847): Petit de Julleville stands altogether by the older version.

Petit de Julleville presupposes on the part of the student a knowledge of the elements of Old French grammar. The notes appended to the texts cover some thirty-five pages, and are mainly glosses of obscure or obsolete expressions. No attempt is made to emphasize the grammatical side; the title of the book is, therefore, somewhat misleading in this respect. The work is not technical in character; it lacks in philological treatment, even of an elementary kind. It contains neither historical glossary nor geographical map, such as are found in the Paris-Jeanroy edition. The reader, however, need not go outside the book itself for assistance in difficulties of translation, as he sometimes has to do for the Paris-Jeanroy text. Good historical notes are given at the bottom of the page, and the biographical notices are uniformly excellent.

BENJAMIN DURYEA WOODWARD.

Columbia College.

CORRESPONDENCE.

DOCTRINE OF BILINGUALISM.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—I venture to address a few lines to you in deprecation of the adverse sentence which Mr. O. F. Emerson in your pages has passed upon what he calls my "Doctrine of Bilingualism;" and I hope I may be able to advance something which may incline him to reconsider his verdict.

Mr. Emerson begins with a series of quotations from authors who have followed me in my error. The list is one that might give a man pause, and make him ask himself whether he had maturely considered his reasons and could marshal them in demonstrative array as arguments. For if authors such as he has quoted have taken the statement from me, it is even so an important testimony to its soundness;—if they have revived it by their own observation, then the value of their testimony is still higher.

A vague flight of reasons appears in the field against me, but two only are developed as if

they were relied upon, and indeed they are the only two that are tangible. They are these: (1) The bilingual couplings in Chaucer's *Prologue* are out-numbered by others which are not bilingual, being either wholly French or wholly English; (2) In the Alfredian translations and especially in that of Bede, there are numerous instances of couplings, one Latin word being rendered by two English words. These are the chief grounds for pronouncing me to be in error when I assert that a practice of coupling words bilingually rose out of the relations of the two races after the Norman Conquest, and that this practice grew into a habit which forms a characteristic of the English language.

Of these two reasons the second is quite foreign to the matter in hand, and, therefore, it will be convenient to dispatch it first. What we have to do with is the coupling of words which are destined to interpret one another. The couplings in Bede are of another kind, they are destined to interpret a Latin word. They are of the same nature as the duplicate or triplicate renderings attached to many a Latin word in the Glossaries. They belong to the studious process of exegesis or the academical interpretation of an ancient text; whereas the matter now before us relates to external conditions, and belongs to the unstudied spontaneous operation of those conditions in stocking colloquial speech with an assortment of equivalents. This is, I think, enough to remove the duplicates in Bede from the area of the present question. Let me now pause here a moment, and append a corollary to this, before I proceed to Mr. Emerson's other argument.

In discussions of this kind it is well to keep the operations of natural causes distinctly apart from the operations of study; and if Mr. Emerson had observed this distinction, he would surely have foregone one at least of his many subsidiary reasonings. He would not have thought it worth his while to urge that this pairing of bilingual equivalents could not have happened at that time, because it would be a difficult task even for the scholar of the present day. Many things that are hard in studious effort, are easy in nature. It would be hard for a man to change the tone and

accent of his habitual speech:—a few years of exile has sometimes done this for a man without effort or even consciousness on his part.

We revert now to Mr. Emerson's first reason. He has taken the trouble to collect the couplings in Chaucer's *Prologue*, to divide them into groups, and to count them; and he finds that those in which both words are French, added to those in which both words are English, produce a total outnumbering those which are bilingually composed. From such data he rapidly infers that this coupling habit had not a bilingual origin. He admits indeed that his groups may be challenged, but he asserts that for the purpose in hand they are practically sound. This is, however, by no means clear; they are not so composed as to inspire confidence in the process. If there were any validity in the argument itself, I might dispute the process of it; but it would be idle to quarrel with the process of an argument which has no valid application to the discussion.

The bilingualism of English began in the last generation of the eleventh century, and it was in an advanced condition by the middle of the twelfth. Chaucer wrote his *Prologue* late in the fourteenth century, and by that time this novel word-coupling had acquired the force of habit which involved the oblivion of its original conditions. No amount of monolingual couplings in the fourteenth century will suffice to furnish an argument against the bilingual origin of the habit.

Good bilingual examples were still produced, striking examples very serviceable for illustrations, and that is the character in which I have employed them;—not at all as if I were concerned to prove what is indeed obvious and on the surface. In the section which is now arraigned I am not adducing evidence for the fact of bilingualism, but rather am illustrating it for a further end, namely to account for that peculiar individuality of the English Language which separates it so widely from sister dialects, and most conspicuously from High German. It was in order to draw attention to this point, and because I had not space to exhibit in detail the full import of it, that I brought my Introduction to a close with the sound of a paradox:—"That a French

family settled in England, and edited the English language."

J. EARLE.

Oxford.

THE ANGLO-SAXON 'OROSIUS.'

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the November number of MOD. LANG. NOTES Professor F. A. Blackburn (University of Chicago) suggests an emendation of a passage in 'Orosius.' May I add a further word upon the matter?

In my 'Syntax of Alfred's Works,' the first part of which I am just now preparing for the press, I wrote a few weeks ago, s. v. *gehatan*, as follows:

"Or. 234, 24 *hie him sendon ane tunecean ongean, þa þe hie to geheton*" [Mr. Blackburn omits *hie*]. Sweet, putting an accent over the o, seems to suggest *to* to be Mod. *too* and so most probably would translate "*which they had promised too*." Or should *to* be a rendering of *toga*, which appears in the Latin text in the form *togae*? This not having been printed in italics by Sweet, it would seem that he too thinks *to* to be the translation of *togae*. Thorpe (in Pauli's 'The Life of Alfred the Great') prints *togeheton* and translates: "*which they had promised*."

So I would suggest two possibilities:

1. *tō=toga*: *þa þe hie to geheton*.
2. *toge=toga*: *þa þe hie toge heton*.

But as *gehatan*, so far as I see, does not appear in the sense of *denominate* except in the past participle, the second suggestion seems to me to be the best interpretation.

J. ERNST WÜLFING.

Bonn.

AMERICAN DIALECTS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—I am about to issue a circular requesting answers to a number of questions as to the geographical extent of certain usages in American speech. The object of this is to get outlines—however vague—of what are, have been, or will be American dialects.

It is my desire to have the list of test words as good as possible and I therefore request

the co-operation of others interested in the matter. What are wanted are words, uses of words, and pronunciations, that are believed to be restricted to a certain section, whether large or small—not such as may be found among certain classes in various parts of the country. Of course, I shall be able to use but a limited number of all those that might be proposed, but it is desirable that the selection be made from such as would suggest themselves to persons in various parts of the country.

As my means of distributing the circular makes its early preparation imperative, it will be necessary that communications be sent me direct and as soon as possible.

GEORGE HEMPL.

University of Michigan.

BRIEF MENTION.

Among recent German text-books special attention should be called to Mr. A. B. Nichols' edition of H. v. Sybel's three lectures on 'Die Erhebung Europa's gegen Napoleon' (Boston: Ginn & Co.), and the same editor's 'Karl der Grosse, nebst zwei anderen Bildern aus dem Mittelalter, von G. Freytag' (New York: Henry Holt & Co.). The editorial work in both volumes is of the same high order, characterized both by good sense in avoiding unnecessary comment, and by accuracy and neatness of statement when such comment seemed desirable. An outline map of Europe, or at least of Charles' empire, showing the location of the places mentioned in the text, would have been a valuable addition to the second volume. Perhaps this deficiency can still be supplied. These volumes, together with Mr. H. S. Beresford-Webb's 'German Historical Reading Book' (published in this country by Messrs. H. Holt & Co., New York), will go far toward supplying a want that has been felt for some time, of well-edited historical reading-material. Auerbach's 'Brigitta,' edited by J. H. Gore, Ph. D. (Boston: Ginn & Co.), is, on account of its simplicity of style, particularly well adapted to sight-reading. The omission, for the sake of "all possible brevity," of "certain descriptive portions of the text," will doubtless be regretted by many teachers, though in view of the avowed

purpose of the volume it may seem excusable. Freytag's 'Soll und Haben,' which was condensed and edited about two years ago by Miss Ida W. Bultmann (Boston: Ginn & Co.), has been put through the same process by Mr. Hanby Crump, Assistant Master in Modern Languages, Dulwich College (New York: Macmillan & Co.). It might be questioned whether such condensed versions are very enjoyable reading material, unless they are accompanied by rather full and well written accounts of the omitted portions of the original; these are wanting in both editions. The teacher, who has read and enjoyed the unabridged version, feels very strongly the difficulty of doing justice to the work by extempore résumés of his own.—Some other recent text-books, among them Professor Buchheim's edition of the first four books of Goethe's 'Dichtung und Wahrheit,' we intend to notice at greater length in a later issue.

"Richard Cœur de Lion in Literature" is the title of a Leipsic dissertation (1890) by George Henry Needler. A somewhat extended account of the different versions of the metrical romance 'Richard Cœur de Lion' is not without value in the absence of a critical edition of the poems, but the Southerland MS. and the MS. of the College of Arms were not examined, and the Lang fragment of the Auchinleck MS. (see *Eng. Stud.* viii, 115 ff.) was entirely overlooked. A ballad and a sirventes by Richard are pleasantly rendered into English verse.

In the London *Educational Times*, Jan. 1, 1894, we note the following:

"The laudable custom of celebrating the 70th birthday of eminent scholars is far more common in Germany than is the case with us. We were, therefore, by no means surprised to hear that the German professors and teachers holding public appointments in Great Britain and Ireland, presented to Professor Max Müller an address of congratulation on the occasion of his 70th birthday, which fell on the 6th ult. The arrangements were carried out under the presidency of Professor Buchheim, of King's College, London, who drew up the address, in which special stress was laid on the fact that, of all contemporary German scholars, the learned Oxford Professor contributed most to make the German name honoured outside Germany, both by his character and his vast literary activity. The signatures to the addresses, which was very tastefully illuminated by Mr. O. von Holtorp, an English artist of German extraction, were collected by the honorary secretaries, Dr. Hager, of Owens College, Manchester, Dr. Tille, of the University of Glasgow, and Professor Meissner, of Queen's College, Belfast, in England, Scotland, and Ireland, respectively."

JOURNAL NOTICES.

ANGLIA. VOL. XV, PARTS III, IV.—Brugger, E., Zur lautlichen entwicklung der engl. schriftsprache.—Borkowsky, Th., Quellen zu Swift's Gulliver.—Bradley, Henry, Kleine mittheilung.—Hein, J., Ueber die bildliche verneinung in der mittellenglischen Poesie.—Foerster, Max, Ælfrie's homilien-übersetzung.—Bramlette, E. E., The Original Language of the Ancien Riwle.—Holthausen, F., Zu alt- und mittellenglischen dichtungen.

ENGLISCHE STUDIEN. VOL. XVIII, PART I.—Sternberg, R., Ueber eine versificirte mittellenglische chronik.—Mitschke, P. H., Ueber Southey's Joan of Arc.—Brenl, K., Die umgestaltung des Medieval and Modern Language Tripos zu Cambridge.—Klinghardt, H., Der neue sprachunterricht im ausland.—Varnhagen, H., Zu einer stelle von Longfellow's "Tales of a Wayside Inn."—Sprenger, R., Kleine bemerkungen zu neuenglischen dichtern.

ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. V. PART 4.—Falk, H., Om Sviþdagsmål.—Jonsson, Finnur, Ungers Kristianiahandskrift af Heimskringla.—Vodskov, H. S., En smörgås.—Jonsson, Finnur, Anmälän av "Adolf Noreen: Altisländische und altnorwegische grammatik unter berücksichtigung des urnordischen. Zweite vollständig umgearbeitete auflage."—Jonsson, Finnur, Anmälän av "B. Kahle: Die Sprache der Skalden auf Grund der Binnen- und Endreime verbunden mit einem Rimarum."—**VOL. VI. PART I.**—Nygaard, M., Udeladelse af subjekt; "subjektløse" sætninger i det norrøne sprog (den klassiske sagastil).—Falk, H., Om Sviþdagsmål.—Bugge, Sophus, Bemærkninger til Östnordiska och latinska medeltidsordspråk med Efterskrift af Axel Kock.—Noreen, Adolf, Jenmille.—**PART 2.**—Falk, Hjalmar, Om de rimende konsonanter ved heilrim i dróttkvætt.—Jonsson, Jon, Um nafnið "Hringr."—Craigie, W. A., Oldnordiske Ord i de gælske Sprog.—Lacmer, L. Fr., Svenska ortnamn på skiatf [skiatf]. (Ett bidrag till Skiatfngarnas restauration.) Med "Tillæg: Norske Stedsnavne paa (shjålf?) skjålf" av O. Rygh.—Lundgren, M., Bidrag till nordisk namnforskning. Med "Tillæg om namnet Sante." av Axel Kock.—Tegnér, Es., Smörgås.—Unger, C. R., Fortsatte Bemærkninger om islandske Haandskrifter.—Thorkeisson, Jon, Infinitiv styret af Præpositioner i Oldislandsk og Oldnorsk.—Storm, Gustav, Kan det ansees beviset, at den norske Homiliebog (A. M. 619 qv.) er skrevet i Hamar?—Kock, Axel, Om nymmet Usvifr.—Usvifr.—Morgenstern, Gustav, Notizen.—Lacmer, L. Fr., Till Arkiv 7:247 o. f.—Hjelmqvist, Theodor, Anmälän av "Ud. valg af Oldnordiske Skjaldekvad med anmærkninger til prof. Noreens "Jenmille."

DANIA. TIDSSKRIFT FOR FOLKEMÅL OG FOLKEMINDER. VOL. II. PART 2.—Fellberg, H. F., Hvorledes opstår sagn i vore dage.—Kristensen, M., Bidrag til den jyske litteraturshistorie. II. Blicher og hans samtid.—Laub, Thomas, Vore folkemelodiers oprindelse (sluttet).—Reimer, Christine, Syvtallet.—Fellberg, H. F., Bide til bollen.—Soeltoft-Jensen, H. K., Erglenes syndewald.—Simonsen, D., Overtroisk frygt for at tælle.—Fellberg, H. F., Drengs gar af Skole.—**PART 3.**—Fellberg, H. F., Tallene i folkets brug og

tro.—Reimer, Christine, Nordfynsk overtro i mands minde.—Mueller, Theodor A., En folkloristisk methode og teori.—Jensen, J. M., Sprogprøve fra Vendsyssel. Den gang Slaverne var brudt ud.—Ottosen, Martha, Ligvarsel.—Soeltoft-Jensen, H. K., At lade sold og sax ga.—Soeltoft-Jensen, Gligas, E., Halling, A., Nyrop, Kr., Simonsen, D., De disputerende professorer.—Schjoett, Julie, Vise om Caroline Mathilde.—Bjerge, Paul, Jens Lange og hans bønder.—Nielsen, O., Nominativendelsen -i omkring år 1200.—Mueller, Theodor, Anmeldelse af Kr. Kaufmann, "Deutsche mythologie."—O., A., Anmeldelse af Lundell, "Skandinaviske folkspoesie."

ARCHIV FÜR LATEINISCHE LEXIKOGRAPHIE UND GRAMMATIK. ACHTER JAHRGANG. HEFT 3.—Luebke, W. Meyer, Zur Geschichte der lateinischen Abstracta.—Haußleiter, Joh., Ein Infinitivus futuri passivi auf -iuri bei Augustin.—Wels, O. und Gaebel, Zur Latinisierung griechischer Wörter.—Skutsch, Fr., Restitut.—Funch, A., Glossographische Studien.—Weyman, Carl, Gibbs.—Wyman, C., Zu den Sprichwörtern und sprichwörtlichen Redensarten der Römer.—Herausgeber, Amplare, ampliari, amplificare.—Herausgeber, Die neuen Scholien zu Terenz.—Herausgeber, Zur Prosodie des Tibull.—Herausgeber, Die Etymologien der lateinischen Grammatiker.—Miscellen.—Lattes, Ella, Zu Malacia.—Lindsay, W. M., Varia.—Skutsch, Fr., Dein. Stowasser, J. M., Gumiae oder gemiae.—Kuebler, Bernh., Zur Sprache der Lex Burgundionum.—Grober, G., Zu den vulgärlateinischen Substraten.—Herausgeber, Zum Afrikaner Florus. Pernix.—**HEFT 4.**—Geyer, Paulus, Spuren gallischen Lateins bei Marcellus Empiricus.—Demselben, Zur Bezeichnung der Reciprocität im gallischen Latein.—Weyman, Carl, Colligere—tollere.—Sonny, A., Neue Sprichwörter und sprichwörtliche Redensarten der Römer.—Lattes, Ella, Etruskische Analogien zu lateinischen Affricismen. Saeturnus.—Schepfs, G., Anxia.—Sonny, A., Lupana.—Thielmann, Philipp, Die lateinische Übersetzung des Buches Sirach.—Herausgeber, Supervacuus, supervacuaneus. Accerso, accerso.—Herausgeber, Die Etymologien der lateinischen Grammatiker. II.—Miscellen.—Blumlein, Carl, Zum Wortspiel onus-honor.—Schmitz, Wilh., Αρατιπώγων.—Hoppe, Karl, Duplex. Lisae. Torres.—Riefs, Ernst, Naama: decor. Ridiculus. Denk, J., Ruribus.—Ihm, Max, Vexillum. Vexillum.—Restitut.—W., C., Zu den Acta Perpetuae.—Herausgeber, Beneficio. Merito.—Herausgeber, Auris, auricula. Exemplare. Salvator, salvare, mediator, mediare, mediante. Umschreibungen mit tempus; franz. mitan. Ennius und das Bellum Hispaniense. Perna, span. pierna.

NEUPHILOLOGISCHES CENTRALBLATT. NR. II. NOV. 1893.—8-c., Betrachtungen über phonetische Bezeichnungen. (Schluss).—Hornemann, Berichte aus den Vereinen: Hannover (Lönings Hamleterklärung); Paris (Réunion des Professeurs des Langues vivantes, Décret relatif aux épreuves de langues vivantes); Verzeichnis neuphilologischer Vorlesungen (Erlangen, Graz, Innsbruck, Lemberg, Prag, Strassburg, Wien).—Statistisches über den Verband der deutschen neuphilologischen Vereine.—Literatur: Besprechungen (Rauschmaier, Engisches Vokabularium auf etymologischer Grundlage [Gugel]; Weitzenböck, Lehrbuch der französischen Sprache [Weiss]; Rohn und Hoeven, Formenlehre [Wendt]; Winneberger, Guy de Warwick [S-e]; Pallioppi, Dizionario [Sachs]; Coppée, Longues et Brèves Nouvelles; Gréville, Jolie propriété à vendre; Bourget, Un Scrupule [Sandmann]; Passy, Les Sons du Français; Hupe, Dickens' A Christmas Carol [Wasserzieher]; Tronconi, Passione maladetta [Söhns]).—Neue Erscheinungen.—Inhaltsangabe von Zeitschriften.—Miscelle.—Personalien.—Anzeigen.